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THE DEVELOPMENT AND IMPLEMENTATION OF A METHOD  
FOR TEACHING ART APPRECIATION IN THE JUNIOR HIGH GRADES

*Norma Joy Kucharsky Lehrer*

A Thesis  
in  
The Faculty  
of  
Fine Arts

Presented in Partial Fulfillment of the Requirements  
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## ABSTRACT

### DEVELOPMENT AND IMPLEMENTATION OF A METHOD FOR TEACHING ART APPRECIATION IN THE JUNIOR HIGH GRADES

*Norma Joy Kucharsky Lehrer*

In this thesis I developed and evaluated a curriculum to promote aesthetic awareness in junior high school students. The purpose of the method was to bridge the gap between learning about art (formal analysis, history, and criticism) and the making of art (productive activities) so that the student will acquire new knowledge and use it effectively.

Aesthetic education is concerned with the evolution of the qualitative-aesthetic approach prominent in the art education literature of the sixties and seventies. Chapter I outlines the development of this model as a goal for art education which grew out of the disenchantment with a creativity-based curriculum. Research in aesthetic preference and language studies is outlined and related to this teaching method. Chapter II states the problems of this thesis. Chapter III considers the development of this curriculum and the methodology employed. Chapter IV describes implementation of this curriculum in grades seven and eight. Transcripts of class discussions and student works are included to give the reader a feeling of the method employed and to aid in the evaluation of this curriculum.

The conclusions of this thesis indicate that the methodology employed stimulated the students' abilities to recognize aesthetic qualities in works of art and in their own art production.

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November, 1978  
Montréal, Quebec

Norma Joy Kucharsky Lehrer

## TABLE OF CONTENTS

		<u>Page</u>
	ABSTRACT . . . . .	iii
	ACKNOWLEDGEMENTS. . . . .	iv
	LIST OF FIGURES (student works). . . . .	ix
CHAPTER		
I	INTRODUCTION. . . . .	1
	Should Art Appreciation be Taught in Schools? . . . . .	1
	Picture Preference and Language Research . . . . .	7
	Recent Trends in Art Curriculum . . . . .	11
II	STATEMENT OF THE PROBLEM. . . . .	27
	The Art Students in This Study. . . . .	27
	Some Goals for Art Education. . . . .	30
III	METHODOLOGY. . . . .	32
	Drawing and Painting in the Curriculum. . . . .	32
	The Use of the Surrealist and Automatist Movements . . . . .	36
	Questions Guiding Preparation of the Learning Units. . . . .	37
	Design of the Curriculum Units . . . . .	40
	The Methodology Employed in Teaching the Curriculum Units. . . . .	41
	Evaluation of the Curriculum Units. . . . .	44
	The Eisner Art Information and Art Attitude Tests . . . . .	46
IV	A DESCRIPTION OF TEACHING THE CURRICULUM UNITS. . . . .	50
	PART I: GRADE 7	
	Unit 1: Lesson 1: Line . . . . .	51
	Purpose . . . . .	51

CHAPTER

	<u>Page</u>
Description of the Teaching Method . . . . .	51
Discussion of Results — Studio Activity and Discussion . . . . .	54
Response to the Slide Discussion. . . . .	63
 PART I: GRADE SEVEN	
Unit I: Lesson 2: Texture . . . . .	
Purpose . . . . .	67
Description of the Lesson. . . . .	67
Results of the Studio Activity. . . . .	69
 PART I: GRADE SEVEN	
Unit I: Lesson 3: Drawing and Metamorphosis of Form . . . . .	
Purpose . . . . .	76
Description of the Lesson . . . . .	76
Results of the Studio Activity. . . . .	78
Viewing of Slides . . . . .	90
 PART I: GRADE SEVEN	
Unit II: Lesson 4: Colour and Expression in Non-Figur- ative Art. . . . .	
Purpose . . . . .	96
Description of the Teaching Method. . . . .	96
Results of Studio Activity . . . . .	98
Discussion of Slides — Automatism . . . . .	106
 PART I: GRADE SEVEN	
Unit II: Lesson 5: Colour and Expression in Figura- tive Work . . . . .	
Purpose . . . . .	108
Description of Learning Activity . . . . .	108
Results of Under the Earth Studio Project . . . . .	110
Response to Slide Viewing . . . . .	118
 PART II: GRADE EIGHT	
Unit I: Lesson 1: Line . . . . .	
Purpose . . . . .	121
Description of the Teaching Method . . . . .	121
Discussion of Results — Studio Project . . . . .	123
Excerpts of Discussion — Slides of Drawings . . . . .	129

CHAPTER

Page

PART II: GRADE EIGHT

Unit I: Lesson 2: Texture . . . . . 134  
Results of the Studio Project . . . . . 134

PART II: GRADE EIGHT

Unit I: Lesson 3: Drawing and the Metamorphosis of Form . 142  
Description of the Lesson . . . . . 142  
Discussion of Results: Studio Activity . . . . . 143  
Response to Viewing of Metamorphosis in Artwork . . . . . 154

PART II: GRADE EIGHT

Unit II: Lesson 4: Colour and Expression in Non-Figura-  
tive Art . . . . . 161  
Purpose . . . . . 161  
Description of the Teaching Method . . . . . 161  
Results of the Studio Activity . . . . . 162  
Response to the Slides . . . . . 170

PART II: GRADE EIGHT

Unit II: Lesson 5: Colour and Expression in Figurative  
Works. . . . . 176  
Purpose . . . . . 176  
Discussion of Lesson Activity . . . . . 176  
Results of the Studio Activity . . . . . 177  
Colour Plates of Landscape Paintings. . . . . 178  
Response to Viewing of Slides . . . . . 184

V FINDINGS AND DISCUSSION . . . . . 188

Student Response to Discussion of Slides . . . . . 189  
Influence of Art Viewed on Students' Studio Work . . . . . 190  
Response to Writing About Paintings . . . . . 191  
Response to Studio Activities . . . . . 191  
Summary and Conclusions . . . . . 197

BIBLIOGRAPHY . . . . . 199

APPENDICES

		<u>Page</u>
A	GRADE SEVEN: WRITTEN DESCRIPTIONS OF ART WORK. . . .	212
B	GRADE EIGHT: WRITTEN DESCRIPTIONS OF ARTWORK . . . .	214
C	QUESTIONNAIRES USED AS A GUIDE FOR STUDENTS' DESCRIPTIONS OF STUDIO PROJECTS . . . . .	216
D	LIST OF SLIDES VIEWED: GRADE SEVEN. . . . .	219
E	LIST OF SLIDES VIEWED: GRADE EIGHT . . . . .	220



## LIST OF FIGURES

<u>FIGURES</u>		<u>Page</u>
1 - 16	Grade Seven: Lesson 1: Line Drawings . . . . .	56 - 62
17 - 23	Grade Seven: Lesson 2: Rubbings and Collages . . . . .	72 - 75
24 - 45	Grade Seven: Lesson 3: Pastel Drawings of the Still Life Arrangement and Carry-Through Activ- ity — Blow-Up and Metamorphosis of Form . . . . .	80 - 89
44 - 46	Grade Seven: Lesson 4: Colour Mixing . . . . .	101
47 - 49	Painting to Music . . . . .	102
50 - 54	Season Paintings . . . . .	103-105
55 - 65	Grade Seven: Lesson 5: "Under the Earth" paint- ings . . . . .	112-117
66 - 77	Grade Eight: Lesson 1: Pen and Ink Doodles . . . . .	124-128
78 - 91	Grade Eight: Lesson 2: Collages . . . . .	136-141
92 - 115	Grade Eight: Lesson 3: Pastel Drawings of Form and Carry-Through Activity — Blow-up and Metamorphosis of Form . . . . .	145-153
116 - 120	Grade Eight: Lesson 4: Painting to Music . . . . .	164-165
121 - 127	Season Paintings . . . . .	166-169
128 - 137	Grade Eight: Lesson 5: Landscape or Dream Paint- ings . . . . .	178-183

## CHAPTER I

### INTRODUCTION

#### SHOULD ART APPRECIATION BE TAUGHT IN SCHOOLS?

In art, man loves what is vain and dead. He cannot understand that painting is something other than a landscape prepared with oil and vinegar, and sculpture something other than a woman's thigh made out of marble or bronze. Any loving transformation of art seems to him as detestable as the eternal metamorphoses of life.<sup>1</sup>

The above quote by the sculptor Arp describes the attitude of the public to art in the Surrealist epoch. The rejection of the new in art is not unique to the Western world in the first quarter of the twentieth century. This attitude is still prevalent in North America today. One need only hear the comments of museum-goers, when confronted with an abstract work of art, to conclude that a gulf separates the creative artist and the average citizen of this country. Arnheim described the situation in the following manner:

On the one side, there are those who create the art of our time, not because they intend to be modern, but because modern art is what they happen to produce when they translate honestly and precisely into pictorial or sculptural shape the impact of the forces that appear to activate our society, our philosophy, our thinking. These artists are joined by a group of sympathizers, . . . . On the other side of the gap, there

<sup>1</sup>Hans Arp, On My Way, Poetry and Essays, 1912 . . . 1947 (New York: Wittenborn Schultz, 1948), p. 50.

is the vast majority of the artists' fellow citizens, who identify art with the style of the late Renaissance and its descendants.<sup>2</sup>

This general lack of appreciation for contemporary art arises out of and is related to the value system of North American society. Compared to peoples of other cultures, North Americans attach relatively little importance to artistic activity. Herskovits states:

The arts in American society . . . have been dissociated from the principal stream of life. Artistic creation is the function of the specialist; while the appreciation of what these specialists create is the privilege of those who at least command the leisure to pursue their avocation.<sup>3</sup>

In general, North American society equates worth with the "functionally useful" and the "instrumental". Success and worth are evaluated in monetary terms. As a result, the artistic and the aesthetic aspects of life are relegated to a relatively minor role. If, on the other hand, society's ideals were measured by aesthetic richness, artistic self-actualization would gain importance relative to business acumen. Values and attitudes, once formed, are passed on through generations and they reflect the age in which they were conceived. Children come to school with attitudes toward the arts which are expressive of their culture.

In my experience as an art educator, I have found that many students as well as school administrators, have a limited conception of the arts. In general they view art as a pleasant hobby to be engaged in after

<sup>2</sup>Rudolph Arnheim, Toward a Psychology of Art (Berkeley: University of California Press, 1966), pp. 343-344.

<sup>3</sup>Melville Jean Herskovits, Man and His Works: The Science of Cultural Anthropology (New York: Alfred A. Knopf, Inc., 1948), p. 379.

more serious pursuits. Few high school graduates are aware of the developments which have attracted the art world's attention in the last thirty years. Most are equally unaware of the names or the works of major contemporary artists. A student, who recognizes only the tradition of literal representation in painting, cannot comprehend a work which deliberately rejects literal translation. In class, when such a student is first called upon to comment on a reproduction of an abstract painting by an artist such as Borduas, an all-too-common reply is: "That's easy, my kid sister can do better than that!" This reply indicates a bias against non-objective painting. The student considers the painting of little value because it lacks recognizable images. The technique of working is viewed as haphazard, and it is described as being "easy to do". Thus, the student believes the painting is of inferior quality.

It is much easier to "mouth off" than to risk appearing foolish before the class. Perhaps through his comment he can gain an immediate positive reaction from the class. If successful, he avoids admitting a lack of aesthetic understanding, as well as teacher and peer disapproval.

In this thesis I will use the term aesthetic value to refer to the "formal" and "expressive" qualities which are characteristic of works of art. The term "formal quality" refers to the elements of art such as colour, line, and form, which are employed to give the work its compositional structure. By "expressive quality", I imply the unique manner in which the formal elements are used by the artist. The expressive aspect of a work reflects a manner of working and a philosophy of art. To gain a fuller appreciation of the expressive quality of painting requires an insight into the artist's purpose for creating the work. Perhaps the work is a comment on, or a reaction to, the times in which he lives or it may

express a personal feeling of the artist. A knowledge of the context — social, philosophical, and aesthetic — some art historical background — will lend more meaning to the work.

Research studies by Valentine,<sup>4</sup> Wilson,<sup>5</sup> and Child<sup>6</sup> indicate that students with limited aesthetic background react minimally or negatively to non-objective art objects. Child<sup>7</sup> stated that aesthetic judgment is related to background in art. Valentine reported that the subject's stated preference for paintings was determined by the literal qualities perceived in the work and colour.<sup>8</sup> According to Wilson,<sup>9</sup> children's literal frames of reference are influenced greatly by their past experiences with art work which, all too often, consists of illustrations in school readers and comic books. Visual materials, including television and animated films directed to the young, influence their aesthetic sensitivity and values. The above visual modifiers do not accord a high place to individual expression nor to the aesthetic nature of art.

<sup>4</sup>C. W. Valentine, The Experimental Psychology of Beauty (London: Methuen and Co., 1962), pp. 119-126. (Hereinafter referred to as Psychology of Beauty).

<sup>5</sup>Brent G. Wilson, "An Experimental Study Designed to Alter Fifth- and Sixth-Grade Students' Perception of Paintings", Studies in Art Education, VIII, No. 1 (1966), pp. 33-42. (Hereinafter referred to as "Perception of Paintings").

<sup>6</sup>U.S. Department of Health, Education and Welfare, Development of Sensitivity to Aesthetic Values, by Irvin Child, Co-operative Research Project No. 1748 (Washington, D.C.: Government Printing Office, 1964), Eric No. 5-0498 ED.003/483. (Hereinafter referred to as Sensitivity to Aesthetic Values).

<sup>7</sup>Ibid.

<sup>8</sup>Valentine, Psychology of Beauty, pp. 119-123.

<sup>9</sup>Wilson, "Perception of Paintings".

I do not mean to imply that contemporary art can be enjoyed by everyone; I feel, rather, that some do not appreciate certain works because they lack an appropriate "frame of reference". A frame of reference indicates the aspects of art which hold the most significance for a viewer. If the viewer's frame of reference is confined to the literal aspects of the subject, his perception will be directed to either the illustrative or the technical qualities of the work.

These aspects of art knowledge — formal, aesthetic, and historical — will help one understand a style of painting which at first sight may be completely incomprehensible.

According to many leading critics, e.g., Rosenberg,<sup>10</sup> a work of art acquires meaning and is affected by previously observed art objects. Dewey states: "the work of art acquires meaning when the cultural milieu enters as a genuine constituent, and acknowledgement of it is one element of a just discrimination."<sup>11</sup> If a student, in describing a work, refers to its formal elements or the context in which it originated, and says, "I understand what the artist is trying to do but I still don't like this work" — a step toward aesthetic appreciation has occurred. This acquisition of knowledge increases the likelihood that the student will view the work as an artistic statement, whether he likes it or not.

Recent literature in the field of art education indicates that existing programs have not developed the student's ability to understand

<sup>10</sup>Harold Rosenberg, The Anxious Object: Art Today and Its Audience (New York and Toronto: New American Library, 1969), p. 26.

<sup>11</sup>John Dewey, Art as Experience (New York: Capricorn Books, G.P. Putnam's Sons, 1958), p. 315.

and to appreciate the work of others. Vincent Lanier, in 1972, raised the question:

Is the totality of our concern then to be towards the production of art, without any thought as to how one responds to what is already produced?<sup>12</sup>

Failure to teach aesthetic awareness has been attributed to an over-emphasis on studio production. Taylor says the student is trained "... to do and not to see."<sup>13</sup> He goes on to say:

It is not that the student cannot continue to profit from doing; but for the nascent adult simply doing is not sufficient. If the experience is to be worthwhile, it must engage his intellectual faculties.<sup>14</sup>

As an art educator, I think that it is important to develop a student's ability to respond to the works of others and to create his own work. The curriculum for this thesis was developed on the assumption that experience with artistic media and aesthetic problems, similar to those faced by artists, will foster in students an increased awareness of artists and their works,

The blame for the student's lack of understanding cannot be placed solely on art teachers. A school and a course of study provide only a few facets of a person's total education. Factors such as cultural

<sup>12</sup>Vincent Lanier, "Objectives of Teaching Art," Art Education, XXV, No. 3 (1972), p. 18.

The position advocated by Lanier had gained support amongst educators in the sixties. Under the name of aesthetic education this view was a reaction to the creativity goals popular in the fifties. See pages 18 - 26 of this thesis, where this movement is discussed in greater detail.

<sup>13</sup>Joshua Taylor, "To Do and Not to See: The Teacher of Art," Journal of General Education, XII (Jan. 1959), p. 63. (Hereinafter referred to as Taylor, "Teacher of Art".

<sup>14</sup>Ibid.

level of the child's family, as well as his community's prejudices, influence his attitude towards art. The impact of external influences is difficult to assess. However, to foster an aesthetic awareness, the art educator must seek whatever means are available to attain that goal.

### PICTURE PREFERENCE AND LANGUAGE RESEARCH

Early research in picture preference — the Picture Study Movement in the 1920s — was developed by Arthur Dow and others.<sup>15</sup> In the 1930s, Betty Lark-Horovitz studied aspects of children's preferences in subject matter — traditional versus modern works, and portraits versus landscapes.<sup>16</sup> She found that preferences were related to sex and age. Her research was mainly descriptive and possibly influenced the selection of reproductions for elementary school curricula guides of the 1930s and 1940s.

Recent research has found that age,<sup>17</sup> sex,<sup>18</sup> and personality<sup>19</sup>

<sup>15</sup>Frederick M. Logan, The Growth of Art in American Schools (New York: Harper and Bros., 1955), pp. 108-121.

<sup>16</sup>Betty Lark-Horovitz, "On Art Appreciation of Children: Portrait Preference Study," Journal of Educational Research, XXXI, No. 8 (1938), pp. 572-598 and "Children's Attitudes and Approach to Art," discussed in Betty Lark-Horovitz, Hilda Lewis, Mark Luca, Understanding Children's Art for Better Teaching (2nd ed.; Columbus: Charles E. Merrill Publ., 1973), pp. 209-233. (Hereinafter referred to as Better Teaching).

<sup>17</sup>Barry E. Moore, "A Description of Children's Verbal Responses to Works of Art in Selected Grades One through Twelve," Studies in Art Education, XIV, No. 3 (1973), pp. 27-33. (Hereinafter referred to as Moore, "Children's Responses").

<sup>18</sup>Howard Gardner and Judith Gardner, "Developmental Trends in Sensitivity to Form and Subject Matter in Paintings," Studies in Art Education, XIV, No. 2 (1973), pp. 52-56.

<sup>19</sup>Irvin Child, "Personality Correlates of Aesthetic Judgment in College Students," Journal of Personality, XXXIII (1965), pp. 476-511.



are factors which influence picture preferences. Researchers, in describing responses to art, attempted to correlate their subjects' responses to those of experts in order to determine which responses indicated a greater appreciation of art. Studies by Valentine<sup>20</sup> and Moore<sup>21</sup> attempted a complex classification system of all the comments made by their subjects. Moore criticized earlier preference studies because questions used by the experimenter were slanted to elicit "appreciation" remarks. Subjects were often asked to respond to works they liked. Moore's study made use of neutral questions such as: "Tell me what you see in the paintings", and subjects were required to respond to three works of art, not only the one preferred.<sup>22</sup> Moore then classified comments into categories developed by Edward Bullough.<sup>23</sup> According to Moore these categories do not measure level of art appreciation. He concluded that future studies should be concerned with the responses which indicate greater art appreciation and with the kinds of instruction to achieve that aim. None of the above-mentioned studies made use of instruction to change a subject's response to art.

<sup>20</sup>Valentine, Psychology of Beauty.

<sup>21</sup>Moore, "Children's Responses," p. 29.

<sup>22</sup>Moore, "Children's Responses."

<sup>23</sup>See Bullough's study and classifications in Valentine, Psychology of Beauty, pp. 53-57. Whereas Moore credits these classifications to Valentine, in Valentine's Psychology of Beauty these classifications are said to be developed by Edward Bullough.

Studies such as those conducted by Child,<sup>24</sup> Wilson,<sup>25</sup> and Day<sup>26</sup> employed educational methods to alter the response to art. Child's study was conducted with students from grades four to six. A program of one year's duration used pairs of drawings and indicated the drawings preferred by experts. This resulted in students' stated preferences being influenced by those of the experts although the children's reasons for such choices differed from those of the experts. However, because Child's study employed a choice of two possibilities to elicit "aesthetic value" he was measuring preference not attitude. Studies by Wilson<sup>27</sup> and Day<sup>28</sup> also employed educational means to alter children's art preferences and judgments. Wilson designed an experimental study to alter fifth- and sixth-grade students' perception of paintings. He pre- and post-tested two groups of students by classifying their verbal descriptive responses to thirty-four slides of twenty works. Between testing periods the experimental group received a series of lessons based on Arnheim's analysis of Picasso's *Guernica*, whereas the control group engaged in regular studio activities. His results showed an improvement in the experimental group's

<sup>24</sup>Child, Sensitivity to Aesthetic Values.

<sup>25</sup>Wilson, "Perception of Paintings."

<sup>26</sup>Michael Day, "The Compatibility of Art History and Studio Art Activity in the Junior High School Art Program: A Comparison of Two Methods of Teaching Art History." Studies in Art Education, X, No. 2 (1969), pp. 57-65. (Hereinafter referred to as Day, "Teaching Art History.")

<sup>27</sup>Wilson, "Perception of Paintings."

<sup>28</sup>Day, "Teaching Art History."

use of perceptual terms when describing artworks.<sup>29</sup>

Day's study compared two methods of teaching Cubism.<sup>30</sup> His aim was to determine which teaching method resulted in a greater appreciation of the movement studied. Results indicated a positive gain of knowledge in the Cubism test for the experimental group taught by the combined lecture and studio method. The control group, taught Cubism by means of lecture only, scored lower on his knowledge test. The above studies,<sup>31</sup> designed as teaching methodology, attempted to measure differences in art-learning to improve art-teaching methods. In this thesis — unlike the above-mentioned studies of Child, Wilson, and Day — the studio activities are considered an important adjunct of art learning.

Research in perception, concept formation, and verbal skills related to art production has resulted in contradictory conclusions. Douglas and Schwartz found an improvement in art products resulted from students' verbal evaluation of their art products during the early process

<sup>29</sup>Wilson, "Perception of Paintings."

<sup>30</sup>Day, "Teaching Art History."

<sup>31</sup>Child, Wilson, and Day, see footnotes 21, 22, and 23 above.

Other studies designed to evaluate teaching methods include Kenneth Beittel, et. al., "The Effect of a 'Depth' vs. a 'Breadth' Method of Art Instruction at the Ninth Grade Level," Studies in Art Education, III, No. 1 (1961), pp. 75-87; and Stanley S. Madeja, "The Effects of Divergent and Convergent Emphasis in Art Instruction on Students of High and Low Ability," Studies in Art Education, VIII, No. 2 (1967), pp. 10-20. (See Studies in Art Education, XV, No. 2 (1973-74), pp. 6-57, for an index of such studies published from 1959-1973.

of creative activity.<sup>32</sup> Hogg and McWhinnie found that verbal language behaviour affected a change in art production by broadening the students' perceptual vocabulary.<sup>33</sup> From Wilson's study we can infer that language affects perception.<sup>34</sup> Researchers such as Arnheim, and others,<sup>35</sup> state that visual thinking and concept formation can occur independently of verbal skills. It is not known whether language affects thought and appreciation or whether language acquisition is independent of art thinking and appreciation.

### RECENT TRENDS IN ART CURRICULUM

Munro said:

Artistic power is, on the whole, increased by intelligent analysis and reflection properly directed. Therefore, art and standards of taste should not be treated as matters of pure impulse and emotion, but discussed and analyzed to a considerable

<sup>32</sup>Nancy J. Douglas and Julia B. Schwartz, "Increasing Awareness of Art Ideas of Young Children Through Guided Experiences with Ceramics, Studies in Art Education, VIII, No. 2 (1967), pp. 2-9.

<sup>33</sup>James C. Hogg and Harold J. McWhinnie, "A Pilot Research in Aesthetic Education," Studies in Art Education, IX, No. 2 (1968), pp. 52-60. This study was done with students in grades one, three, and six; results were most successful with the younger students. (Eisner's test was used for evaluation, see pages 46-49 of this thesis for a discussion of this test).

<sup>34</sup>Wilson, "Perception of Paintings."

<sup>35</sup>Rudolph Arnheim, Visual Thinking (London: Faber and Faber Ltd., 1969); Robert H. McKim, Experience in Visual Thinking (Monterey, California: Brooks/Cole Publishing Co., [1972]).

degree, that the problems may be intelligently dealt with and reasons for preference (for distaste and enjoyment) brought to conscious recognition. Pupils should be asked frequently to make their choices and judgments of value clear, explicit, reasoned and supported by facts.<sup>36</sup>

The above quote coincides with a body of current thinking on aesthetic education to which this thesis is dedicated. The fifties and sixties represented a period of transition in art education from which emerged a redefinition of the role of art appreciation in education.<sup>37</sup>

During the fifties and sixties, educational goals emphasized the productive aspects of art programs. Lowenfeld was the most influential educator of that period.<sup>38</sup> His goals for art education stressed values relating to the process of producing art rather than emphasizing the importance of the end product. Lowenfeld was interested in the child's creative and mental growth through art activity. He offered a guide to the growth of the whole individual as it is mirrored in works of art. For the adolescent, he dwells on two types of personality as revealed in art — the haptic and the visual. Lowenfeld believes that the haptic personality is stimulated to art activity by subjects which can be grasped physically and emotionally without reliance upon a visually-conceived setting. For the visual personality, the stimulus to art activity occurs from the point of view of

<sup>36</sup>Thomas Munro, Art and Education (Philadelphia: Barnes Foundation Press, 1929), p. 222.

<sup>37</sup>This transition in the goals of art education was predicted by Manuel Barkan. He predicted that the change in educational goals which would occur in the sixties in the U.S. could be compared to the change which occurred in the twenties and thirties. See Manuel Barkan, "Transition in Art Education: Changing Conceptions of Curriculum Content and Teaching," Art Education, XV, No. 7 (1962), pp. 12-18, 27. (Hereinafter referred to as "Curriculum Content").

<sup>38</sup>Viktor Lowenfeld, Creative and Mental Growth (New rev. ed. New York: The MacMillan Company, 1952).

a spectator. Visual personalities view phenomena in a literal or objective manner with little affective or kinesthetic regard for the phenomena they encounter. According to Lowenfeld's view,<sup>39</sup> the unique mission of art education within the schools is the fostering of creativity and of personality development.

The fifties in Quebec represented a breakthrough for the teaching of art as a subject in the public school sector. To a large extent this was due to the influence of two artist-teachers, Irène Senécal<sup>40</sup> and Anne Savage.<sup>41</sup> The former taught in the Catholic School system while the latter taught in the Protestant school system.

On a lesser scale than Lowenfeld's the philosophies of Savage and Senécal affected educators in Quebec who are responsible for art teacher-education.<sup>42</sup> Several professors, e.g., Andrée Beaulieu-Green, Micheline Calvé, Suzanne Lemerise, Jacques Albert Wallot at Université de Québec à Montréal, and Helene Gagné of Concordia, acquired their teaching philosophies from Senécal.<sup>43</sup> Both Alfred Pinsky and Leah Sherman of Concordia

<sup>39</sup>Lowenfeld's philosophy of teaching is discussed in Logan, Growth of Art, pp. 217-221.

<sup>40</sup>Louise Parent Vidal, "L'éducation Artistique et l'Education par l'Art, l'école de Montreal, 1940-1969: Le Travail d'Irène Senécal," (unpublished Masters thesis, Sir George Williams University, 1970). (Hereinafter referred to as "L'éducation Artistique").

<sup>41</sup>H. A. Calvin, "Anne Savage, Teacher," (unpublished Master's thesis, Sir George Williams University, 1967). (Hereinafter referred to as "Savage").

<sup>42</sup>Monique Duquesne Briere, "Irène Senécal et ses Professeurs," Vision, XIX (1975), pp. 34-45. Also Helene Gagné, "Senécal", Vision, XIX, pp. 22-29.

<sup>43</sup>This information was conveyed to me in a telephone conversation on April 3, 1978 by Barbara Wall of Université de Québec à Montréal. Her source was Micheline Calvé, above, who stated that the educators at Université de Québec owe their teaching philosophy to Irène Senécal.

give full credit to Anne Savage as a major influence on their involvement in art."<sup>44</sup> Sherman says of Savage: "She gave me an idea of what I might be when I grew up — that art and education are one."<sup>45</sup> Pinsky describes Savage as a "teacher of the Cizek or Marian Richardson class."<sup>46</sup>

In the Catholic schools, Senécal's ideas changed art from a course of disciplined drawing taught by non-art specialists to a "plastic arts" course, as it is taught today.<sup>47</sup>

Senécal was active for forty years as an art teacher of children, teenagers, and adults as well as the handicapped.<sup>48</sup> In the fifties she became art education director for the School Board of Lachine. At the Ecole des Beaux Arts, Senécal taught various media in visual arts as well as pedagogy. Her students were placed in the public schools as teachers of art. In 1958, Senécal's philosophy and program of art education was recognized by the Catholic School Commission.<sup>49</sup> Her ideas have been compared to those of Herbert Read because she believed in art for all, as a preparation for life.<sup>50</sup> Her philosophy is similar to that of Lowenfeld

<sup>44</sup>Calvin, "Savage", tapes 5 and 6.

<sup>45</sup>Ibid., tape 3.

<sup>46</sup>Ibid., tape 5.

<sup>47</sup>Vidal, "L'éducation Artistique," pp. 5, 14.

<sup>48</sup>Ibid.

<sup>49</sup>Ibid., p. 17, see English translation, p. 5.

<sup>50</sup>Ibid., pp. 24-25.

and Piaget and stressed the necessity of recognizing the stages of human development as the basis for teaching children. According to Senécal:

. . . cette connaissance des stades permet de mieux comprendre et d'accepter la production de l'enfant et de solliciter de sa part tout ce que l'on peut attendre de lui selon son niveau.<sup>51</sup>

Her recognition of the importance of visual and memory stimulation can be compared to the ideas of Lowenfeld which are mentioned above. In Senécal's view, art activity and experience with materials are means for stimulating creativity and mental development.<sup>52</sup>

In the Protestant sector before and during the fifties, there were few schools which recognized and taught art as a subject. In 1948, Savage became Assistant Supervisor in art at the Protestant School Board and supervisor in 1951.<sup>53</sup> Anne Savage's success as a teacher has been attributed to her vibrant personality and her love of art. She was a member of the Beaver Hall Group of artists and the Canadian Group of painters.<sup>54</sup>

Savage insisted on teaching art as a developmental activity rather than as a body of subject matter to be mastered. Emphasis was placed on the process of working rather than on the art product. Art activity was stimulated by nature as well as the imagination. Savage was

<sup>51</sup>Louise Parent Vidal, "Trois Concepts," Vision, XIX (1975), pp. 30-31.

<sup>52</sup>Lemerise, "La Carrière d'Irene Senecal", Vision, XIX (1975), p. 18.

<sup>53</sup>Calvin, "Savage," tape 2.

<sup>54</sup>Ibid., tape 1.



active in the Child Art Council which encouraged free expression of children.

Hence, during the fifties and sixties, we see a similarity in the goals of art education in Quebec (Savage and Sénécal) and in the United States (Lowenfeld and D'Amico). In the schools of Quebec and the United States, creativity and self-expression were dominant goals of art teaching.

A review of the magazines, School Arts and Arts and Activities indicates the extent to which art educators accepted these views. Both journals serve as idea books for teachers in elementary and secondary schools in the United States — as well as in Quebec.

The articles in these journals were written by elementary and secondary school art teachers across the U.S.A. to describe successful learning activities. The majority of articles in these magazines stress activity with various media. Emphasis is placed on projects which are safe to do and hard to mess up; while the role of aesthetics in art education is minimized.

<sup>55</sup>Ibid., tape 3 and page 10 — text of thesis. (Calvin interviews Alfred Pinsky).

<sup>56</sup>Barkan, "Curriculum Content".

Yet, beginning with the sixties, the writings of educators indicated the need for restructuring the goals of art education. A number of educators including Ecker,<sup>57</sup> Lanier,<sup>58</sup> Taylor,<sup>59</sup> Eisner,<sup>60</sup> and Smith<sup>61</sup> questioned the validity of exclusive emphasis on studio activity, and whether goals such as creativity and personality development were justification for the teaching of art in the American school system. The students' lack of appreciation of aesthetic qualities in the work of others was blamed on an over-emphasis on production and on creativity as a major goal of art teaching. Lanier said that because the acquisition of creativity was applicable to various disciplines, art educators should revise their goals.<sup>62</sup> Eisner said that teachers of art should not neglect the intellectual and perceptual abilities in students which will make it possible to perceive art. Ignoring this aspect of learning about art is to undercut the contributions that art education is capable of making.

<sup>57</sup>David W. Ecker, "Some Inadequate Doctrines in Art Education and a Proposed Resolution," Studies in Art Education, V, No. 1 (1963), pp. 71-81.

<sup>58</sup>Vincent Lanier, "Schismogenesis in Contemporary Art Education," Studies in Art Education, V, No. 1 (1963), pp. 10-19. (Hereinafter referred to as "Schismogenesis").

<sup>59</sup>Taylor, "Teacher of Art."

<sup>60</sup>Elliot W. Eisner, "Curriculum Ideals in a Time of Crisis," Art Education, XVIII, No. 7. (1965), pp. 7-12.

<sup>61</sup>Ralph Smith, ed., Aesthetics and Criticism in Art Education (Chicago: Rand McNally and Co., [c. 1966]).

<sup>62</sup>Lanier, "Schismogenesis," p. 15.

<sup>63</sup>Eisner, Educating Artistic Vision (New York: Macmillan Co., 1972). Hereinafter referred to as Artistic Vision.

Criticism of the goals and practices of art education, as put forth by Lowenfeld, contributed to a transition in art education from child-centered to subject-centered goals, with emphasis on the critical, historical, and productive aspects of art learning.<sup>64</sup>

In his textbook, Structure and Potential in Art Education, Schwartz stated that the support of aesthetic education by art teachers was almost missionary in zeal.<sup>65</sup> A review of research in art education journals of the sixties and seventies reveals a host of articles devoted to the art education goal of the qualitative-aesthetic orientation.<sup>66</sup>

The groundwork for the qualitative-aesthetic position advanced by educators, philosophers, and aestheticians such as John Dewey,<sup>67</sup> Harry

<sup>64</sup>See pages 18-24 of this thesis for an outline of additional reasons contributing to this change of goals.

<sup>65</sup>Fred Schwartz, Structure and Potential in Art Education (Waltham, Mass.: Ginn Blaisdell Co., 1970), p. 120.

The change in thinking in the goals for art education in the sixties is described in Charles M. Dorn, "Art Education: The Silent seventies?" Art Education, XXV, No. 1 (1972), pp. 22-28. (Hereinafter referred to as "Silent Seventies"). In this article he referred to the Seminar for Research and Curriculum Development in Art Education which was important for stimulating support for this goal of art education. See also Reid Hastie, ed., "Art Education," Sixty-fourth Yearbook of the National Society for the Study of Art Education (Chicago: The University of Chicago Press, 1965), p. 333.

<sup>66</sup>The Journal of Aesthetic Education inaugurated in 1966 was devoted to curriculum change and aesthetic education. The autumn issue of Studies in Art Education — 1966 and the March issue of Art Education — 1967, was devoted to this subject — aesthetic education.

<sup>67</sup>Sheila H. Clarke, "Modern Theoretical Foundations of Appreciation and Creation in Art Education Textbooks, 1960 — 1970." Studies in Art Education, XVI, No. 3 (1975), pp. 12-21. Clarke mentions the many references to Dewey, his influence is discussed by Logan in Growth of Art. See John Dewey, Art as Experience.

Broudy,<sup>68</sup> Thomas Munro,<sup>69</sup> Hebert Read,<sup>70</sup> Manual Barkan,<sup>71</sup> and Frederick Logan<sup>72</sup> was influential in the creation of models for the teaching of aesthetic education.

The disciplined or the qualitative-aesthetic approach to learning, emphasized in the aesthetic education movement of the sixties, gains meaning from the ideas of Dewey<sup>73</sup> and the works of Bruner.<sup>74</sup> In his Art as Experience, Dewey compares both the problem-solving activity and the.

<sup>68</sup>Harry S. Broudy, "The Neglect of the Aesthetic as an Educational Resource," Progressive Education, XXVIII (1950), pp. 37 - 40, 48, and "Aesthetic Education in the Secondary School," Art Education, XVIII, No. 6 (1965), pp. 24-30.

<sup>69</sup>Thomas Munro, Art Education: It's Philosophy and Psychology (New York: Liberal Arts Press, 1956), pp. 18, 22-23.

<sup>70</sup>Herbert Read, Education Through Art (new rev. ed.; London: Faber and Faber, [1958]), pp. 7, 8-9.

<sup>71</sup>Manual Barkan, A Foundation for Art Education (New York: The Ronald Press Co., 1955). (Hereinafter referred to as Foundation).

<sup>72</sup>Logan, Growth of Art.

<sup>73</sup>Dewey, Art as Experience.

<sup>74</sup>Jerome S. Bruner, The Process of Education (Cambridge: Harvard University Press, 1963 [c1960]). (Hereinafter referred to as Process of Education).

qualitative-ordering of the artist to that of the scientist. He says: "To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical."<sup>75</sup> Dewey's ideas are quoted and extended in articles by Ecker,<sup>76</sup> Villeman,<sup>77</sup> and Champlin,<sup>78</sup> influential in the organizing of curriculum strategy for aesthetic education. The theory of qualitative-ordering, they put forth, was interpreted as an aspect of critical thinking and was seen as a means to structure goals in art education.

Barkan's philosophy of aesthetic education draws on ideas expressed by Bruner in his "Process of Education."<sup>79</sup> According to Bruner, in order to learn the structure of any discipline it is necessary to understand that structure in a way that permits other ideas to be related to it. Importance is placed on the means of inquiry used by the discipline rather than on conclusions reached.<sup>80</sup> Barkan, referring to the following quote by Bruner compared the artistic behavior of the school-age child to Bruner's

<sup>75</sup>Dewey, Art as Experience, pp. 16, 46.

<sup>76</sup>David W. Ecker, "The Artistic Process as Qualitative Problem Solving," Journal of Aesthetics and Art Criticism, XXI, No. 3 (1963), pp. 283-290.

<sup>77</sup>Frances T. Villeman, "Democracy, Education, and Art," in Readings in Art Education, ed. by Elliot W. Eisner and David W. Ecker (Mass: Blaisdell Publishing Co., 1966), pp. 407-419.

<sup>78</sup>Francis T. Villeman and Nathaniel L. Champlin, "Frontiers for an Experimentalist Philosophy of Education," in Readings in Art Education, ed. by Elliot Eisner and David W. Ecker, pp. 444-453.

<sup>79</sup>Barkan, "Curriculum Content".

<sup>80</sup>Bruner, Process of Education, p. 14.

scientist or literary critic:<sup>81</sup>

What a scientist does at his desk or in his laboratory, what a literary critic does in reading a poem, are of the same order as what anybody else does when he is engaged in like activities — if he is to achieve understanding. The difference is in degree, not in kind.<sup>82</sup>

Hence, in taking the model of a structured approach to learning, the ideas of Dewey combined with those of Bruner provided the conceptual framework with which art educators of the sixties worked in their curriculum development theory. Art, it was believed, had a definite body of material which could be taught. It was necessary for art teachers to provide students with an example and correct sequence of learning experiences to accomplish this goal of art learning.

Another major influence on curriculum development of the fifties and sixties was the liberal humanistic philosophy of Thomas Munro.<sup>83</sup> In his view, aesthetic education should be taught " . . . to make life worth living . . . by adding to its immediate delightfulness and significance . . . ." and " . . . contribute to mental development and social significance."<sup>84</sup> In order to attain the above goals, Munro said: "One should foster the aesthetic and artistic strains in the individual personality through active exercise and application in the observation, production, performance, and discussion of works of art."<sup>85</sup> This aim provided the

<sup>81</sup>Barkan, "Curriculum Content."

<sup>82</sup>Bruner, Process of Education, p. 14.

<sup>83</sup>Munro, Philosophy and Psychology, pp. 10, 15.

<sup>84</sup>Ibid., p. 15.

<sup>85</sup>Ibid., p. 15.

model for teaching aesthetic education in the schools. The observation, production, performance, and discussion of works of art were the techniques of the critic, the artist, and the historian.

Two major art education textbooks by Logan<sup>86</sup> and Barkan,<sup>87</sup> published in 1955, imply that perception, conception, and creation are modes of behavior to be encouraged in the schools. The view of the child in the qualitative-aesthetic standpoint differs from the creative theory advanced by Lowenfeld. According to the new opinion, the idea of instructional intervention is not just appropriate for educators responsible for the artistic development of children, but it is also essential.<sup>88</sup>

Hence, in the sixties, we see two prominent trends in the literature of art education theory: the first — advanced by Lowenfeld — the effort to understand the child and his natural methods of learning; the second — the qualitative-aesthetic — to understand the nature of art and thus improve teaching. In the second trend, art educators were searching for goals unique to their field to help children develop the intelligence necessary to create and respond to visual stimuli.<sup>89</sup>

<sup>86</sup>Logan, Growth of Art.

<sup>87</sup>Barkan, Foundation.

<sup>88</sup>Elliot W. Eisner, "Can You Measure a Rainbow? Tactics for Evaluating the Teaching of Art," Art Education, XXIV, No. 5 (1971), pp. 37-39. (Hereinafter referred to as "Measure a Rainbow").

<sup>89</sup>Logan, Growth of Art, p. 104. According to Logan, these themes first appeared in the theory and practice of art education before 1900.

A recent thesis by Parker, May 1977, traces the evolution and development of aesthetic education which "gained currency as a curriculum model in the sixties." He says:

Thus the experimental nature of aesthetic education during the mid-1960's was fostered not by the complete negation of a major paradigm but by its reliance upon a historical body of concepts. The framework for aesthetic education had its roots in two structural breaks previous to its inception in the 1960's: the movement from the practical to the cultural in 1895, and the introduction of the environmental aesthetic in 1925. It was perhaps the consistency with these earlier aims and objectives which made, at least on certain levels, aesthetic education palatable to art educators.<sup>90</sup>

In 1968, the National Art Education Association published eight major objectives which stressed learning in the critical, historical, and productive areas of art.<sup>91</sup> This led to the publication of Guidelines<sup>92</sup>— a major document in curriculum development in the area of aesthetic education. Parker traces the similarity of specific goals in aesthetic education promoted by the Guidelines curriculum to those published as far back as 1895.<sup>93</sup>

<sup>90</sup>Robert Joseph Parker, "The Development of Aesthetic Education as a Curriculum Model in the Structure of Art Education," (unpublished Ph.D. thesis, University of Iowa, May 1977), p. 30. (Hereinafter referred to as "Curriculum Model.")

<sup>91</sup>"The Essentials of a Quality Art Program: A Position Statement by the National Art Education Association," Art Education, XXI, No. 1 (1968), pp. 28-32.

<sup>92</sup>Manual Barkan, Laura A. Chapman, and Evan J. Kern, Guidelines: Curriculum Development for Aesthetic Education (St Ann, Missouri: CEMREL, Inc., [1969]).

<sup>93</sup>Parker, "Curriculum Model."



During the sixties, research activity in aesthetic education and curriculum development was encouraged by government funding.<sup>94</sup> The results of this activity made possible the development of new aesthetic education programs, such as Stanford's Kettering Curriculum<sup>95</sup> and CEMREL's aesthetic education materials,<sup>96</sup> for use in the elementary schools. These curricula projects emphasized instructional intervention and aesthetic learning, enabling the child to develop artistically.

Yet, despite the development of these projects for use at the elementary level, students have not been exposed to the goal of aesthetic learning because the curriculum model was not accepted by teachers in the public schools. Logan commented on the situation as follows:

There is a marked difference between the research that's going on among professional people in the colleges that are dealing with art education, and that which is going on in the schools where people are teaching children.<sup>97</sup>

Various reasons were cited for this lack of acceptance as follows: In 1972, Dorn<sup>98</sup> declared that the goals expressed by the movement were not

<sup>94</sup>Stanley A. Czupras, "Federal Legislation and the School Art Program," Art Education, XVIII, No. 7 (1965), pp. 3-6.

<sup>95</sup>Elliot W. Eisner, "Curriculum Making for the Wee Folk: Stanford University's Kettering Project," Studies in Art Education, IX, No. 3 (1968), pp. 45-56.

<sup>96</sup>CEMREL, "The CEMREL Aesthetic Education Program, A Report," Journal of Aesthetic Education, X, No. 3 (1976), pp. 13-14.

<sup>97</sup>"Conference with Frederick Logan." Canadian Review of Art Education Research, IV, No. 2 (1977), in press.

<sup>98</sup>Charles M. Dorn, "Silent Seventies".

convincing to educators of the seventies, and that art education programs need revision. Ecker's view was that the cognitive goals were not relevant to the present, and he called for the "structure of affect" to "restore the integrity of the individual and social experience so out of balance today."<sup>99</sup> Lanier claimed that this teaching innovation was confined to activist art educators, research in this area of curriculum development was confined to universities; in the schools most art educators relied on studio practices which had been firmly established as teaching methodology. Since school teachers rarely attend seminars or read scholarly journals in their field the new qualitative-aesthetic program was not accepted as a workable teaching method. The failure was due, in part, to the communication gap between the researchers designing the materials and the school teachers who were to use them.<sup>100</sup>

The program as proposed by Barkan's Guidelines or CEMREL did not take into account the fact that teachers in the elementary system, for whom the materials were designed, lacked the training required to implement the program. The curriculum described by the above aesthetic education programs requires an interdisciplinary approach to teaching several art forms. The time required for training in the above curricula would be prohibitive to many teachers who are caught up in the everyday problems of the classroom. In order for these programs to succeed it

<sup>99</sup>David W. Ecker, "The Structure of Affect in the Art Curriculum," Art Education, XXIV, No. 1 (1971), pp. 26-29. (Hereinafter referred to as "Structure of Affect").

<sup>100</sup>Vincent Lanier, "A Plague on all your Houses: The Tragedy of Art Education," Art Education, XXVII, No. 3 (1974), pp. 12-13. (Hereinafter referred to as "Tragedy of Art Education").

appears that one has to start at the level of teacher education. However, even if this aim of teacher re-education could be accomplished, other problems remained. In the 1970s, most schools with reduced budgets found that the cost of hiring specialists to implement the program was prohibitive. Furthermore, the level of cognitive skills required by the programs correspond to the level of abstract thinking which, according to Piaget,<sup>101</sup> most children do not attain until the age of twelve.

The above discussion and review indicates that the aesthetic education programs designed for use in the elementary schools have not been implemented as intended. Therefore, students entering high school today have had a minimal art background, as is evident in the school district where I teach. For many students, the junior high-school years represent the last opportunity for exposure to a formal art course. In grade nine art becomes an option which few elect to follow. This thesis is concerned with developing and implementing a method of instruction to enhance the learner's ability to view, understand, and appreciate aesthetic qualities in the works of others, as well as to develop the learner's ability to make art forms.

<sup>101</sup>B. Inhelder, and J. Piaget, The Early Growth of Logic in the Child: Classification and Seriation (New York: Harper and Row, 1964).

## CHAPTER II

### STATEMENT OF THE PROBLEM

The purpose of this thesis was:

1. To describe an approach to art curriculum and teaching which integrates the critical, historical, and the productive domains of art learning so as to increase the students' appreciation of art and add a greater dimension to their own studio assignments.
2. To employ this approach and develop two curriculum units integrating studio practice and the study of works of art.
3. To develop learning activities related to the study of Surrealism and Automatism. For this purpose, works of Quebec artists will be compared to the art of the European Surrealist painters.
4. To implement these curriculum units in high school art classes — grades seven, eight, and nine.
5. To evaluate this approach to teaching through observation of students' reactions to artwork and discussion of their work on studio projects.

### THE ART STUDENTS IN THIS STUDY

Three of my art classes participated in this study. These students, twelve to fifteen years of age, were in the seventh-, eighth-, and ninth-grades at Howard S. Billings Regional High School in Chateaugay.

For the seventh- and eighth-grade students art is a required course for a period of five months of each year. Hence, these students were enrolled in the art course for the autumn semester, September 1977 to January 1978.

The seventh-grade students

The grade seven art class consisted of thirty-two students (boys and girls). These students, who came from different elementary schools, had received a limited introduction to art in the form of crafts activities taught by their general subject teacher. Art experience for this group was, therefore, minimal. Most students were unfamiliar with art terms and the use of materials for art expression.

The eighth-grade students

The grade eight art class consisted of thirty students (boys and girls). This group had studied art during the previous school year with one of three art teachers at Howard S. Billings Regional High School. The methodology employed by the teachers in the junior grades was studio-oriented and was directed toward experience with varied materials — two- and three-dimensional. These students, therefore, had some basic knowledge of art terms and use of materials. Although they had observed one another at work during studio activities, they did not have the opportunity to discuss and compare aesthetic qualities or the use of art concepts in paintings and other works of art.

The ninth-grade students

This class was made up of thirty-four students (boys and girls); for these students, art was an elective course.

At Howard S. Billings Regional High School, starting with the ninth-grade, students are permitted to choose their own subject. However, some restraints are imposed by graduation requirements — academic or tech-

nical-vocational stream prerequisites, and the scheduling of classes.

At the beginning of the school term, a questionnaire inquiring about reasons for choosing art, attitudes toward various art activities, and expressed areas of art interest was given to students. Reasons cited for choosing art as an elective included:

- S: It's easy, there is no homework.
- S: I couldn't think of what else to take . . . it fit into my timetable.
- S: I like art, it's fun.
- S: I enjoy sketching and would like to improve my drawing.
- S: I like working with clay and want to do more of that.

These replies indicated that some students have a genuine interest in art; others eagerly anticipate a simple non-academic course with no homework requirements, and some students are in the class on the advice of their guidance concellor in order to resolve scheduling problems. Expressed areas of interest varied: the majority of the group said that they would like to work with clay. Over half the group said that they enjoyed sketching or cartooning; only a few expressed interest in painting as an art activity. Of this group, only a minority had visited art galleries. Although most students possessed limited knowledge of art terminology, awareness of style in works of art was minimal as was the students' ability to discuss art concepts and describe aesthetic qualities in the environment or in the works of art.

#### The student population

A student body of 2,500 is bussed to Howard S. Billings Regional High School from a radius of twenty miles. The average student is Caucasian and comes from a moderate income suburban home in the residential community of Chateauguay. A group of Mohawk students, who constitute approximately fifteen-percent of the total school

population, is bussed in from the Indian Reservation of Caughnawaga.

The community is largely non-professional and is generally not art-conscious. A majority of the students questioned had never visited an art museum or read articles related to art.

For the past several years the problem of discipline, particularly in the junior grades, has been growing alarmingly. During November of last year, a school-staff meeting was held because of concern with the general deterioration in students' attitudes toward the learning process. The concensus of opinion was that the school policy which has virtually insured promotion was partly responsible for discouraging incentive.

The art classes are seldom made up entirely of students of advanced scholastic ability. In general, students lack initiative and are apathetic toward learning. This attitude increases with each grade level and appears to reach a peak in grades nine or ten. I felt that students' interest would be stimulated by getting them physically involved in a studio activity.

#### SOME GOALS FOR ART EDUCATION

The goals of this thesis are concerned with the subject matter and production of art to foster an understanding of the visual language. Two learning units related to Surrealism and Automatism, which focussed on the study of form and colour, were developed with the following objectives in mind: (a) to impart information concerning aesthetic concepts, artists, works of art, and styles in art; (b) to stimulate the student's use of aesthetic concepts in studio activities and in discussion of works of art; (c) to increase the student's acceptance and appreciation of art forms related to the movement studied.

In order to accomplish these goals, a number of questions must be answered with regard to designing and teaching such a curriculum:

1. How can I interest my students in learning formal analysis — art criticism — and art history without decreasing emphasis on the studio aspects of art?
2. How can I accomplish this without fragmenting the time and still achieve a sense of continuity between the various aspects of the program?



## CHAPTER III

### METHODOLOGY

This chapter deals with two curriculum units, namely the study of form through drawing, and colour; it outlines the questions considered in developing these units, as well as the methodology employed in teaching them to high school students.

Two teaching units incorporating the productive, formal (critical), and historical aspects of art study were developed. In both units, learning activities were related to the study of Surrealism and Automatism to indicate how an art movement can be used to develop curriculum units — by employing a conceptual approach to learning form and colour.

Drawing and painting activities were selected as channels through which these concepts could be taught. Both media offer means for artists to record feelings, concepts, and moods; they provide students with the opportunity for meaningful, personal expression. Through drawing and painting, students can become sensitized to formal, expressive, and aesthetic qualities of art and gain experience in the use of materials and techniques.

#### Drawing and Painting in the Curriculum

Most students who have attended an art class have had some experience with drawing. For teenagers, drawing generally means reproducing a

likeness of an object — using pencil and paper. This is often a frustrating experience which evokes complaints such as: "I can't draw," or "I can never think of what to draw."

Junior high is characterized by declining aesthetic sensitivity.<sup>1</sup> The representation of objects is labored, and the teenager lacks the ability to co-ordinate visual experiences. This regression in ability often causes the student to become disillusioned,<sup>2</sup> discouraged, and very critical of his work.

In Unit I, drawing activities become a stimulus to study the formal and expressive aspects of composition. In studio work emphasis is on the imagination and on a personal approach toward drawing rather than on an attempt to reproduce a likeness to nature. In this way, I hoped to reduce student frustration and apathy toward drawing.

#### Unit I: Drawing in the Curriculum:

Essentially Unit I of this thesis is divided into three lessons:

1. The use of line to create drawings of imaginary subjects and "the doodle" as a source of creative expression.
2. Texture and collage materials to express an idea, mood, or concept.
3. The found object, to stimulate the creation of a composition which explores subject matter and texture. In this lesson there is a carry-

<sup>1</sup>This problem is discussed by educators such as Lowenfeld and Churchill. See Lowenfeld, Creative and Mental Growth and Angiola Churchill, Art for Preadolescents (New York: McGraw Hill, 1970).

<sup>2</sup>Roberta Simmons, Florence Rosenberg, and Morris Rosenberg, "Disturbance in the Self-Image at Adolescence," in Contemporary Issues in Adolescent Development, ed. by John Janeway Conger (New York: Harper and Row, 1975).

through activity in which students explore the metamorphosis of form through drawing.

Concepts explored in these studio lessons are discussed in terms of the students' artwork, and these concepts are related to the Surrealist or Automatist movements. During discussions the following questions were considered: (a) What is a drawing? (b) Why does an artist draw? (c) What are some of the materials he uses? (d) How do they influence style? (e) In what way can materials affect one's work and idea? (f) Can a drawing make a statement? (compare the personal versus the social statement). By these questions, I hoped to extend the student's frame of reference toward drawing.

## Unit 2: Colour in the Curriculum

Studies Illustrating the Expressive Force of Colour. Starting with the early 1920s, psychologists, aestheticians, and physiologists have conducted studies dealing with the manner in which subjects respond to colour.<sup>3</sup> Although these studies employed various methods and experimented with different variables to measure differences in colour preferences,<sup>4</sup>

<sup>3</sup>This research — the effect of single colours and combination of colours on attitude toward art are reported in Valentine, Psychology of Beauty. See pp. 29-52, 63-67, and 153-154. Studies by people such as Edward Bullough (who classifies individuals into four types according to their response to colour — objective, associative, physiological, and character type); studies by J. Littlejohns and A. Needham, Training of Taste in the Arts and Crafts (Pitman, 1933); R. D. Norman and W. A. Scott, "Colour and Affect: A Review and Semantic Evaluation," Journal of General Psychology, XLVI (1952), p. 202, are reported here.

<sup>4</sup>Variables including biological and cultural elements affect all colour preferences, see Valentine, Psychology of Beauty, pp. 46, 65, and his references to Norman and Scott [refer to footnote 3 above]; and G. W. Grainger, "An Experimental Study of Colour Harmony," Journal of General Psychology, LII (1955).

their research confirms the artist's belief in the powerful expressive force of colour. Emotional response to colour has been traced to individual associations of which we may, or may not be aware.<sup>5</sup> According to research studies, attitude to colour influences our attitude to artwork.<sup>6</sup>

The physiological effect of colour on individuals was observed by the French physiologist Féré who recorded the strength of a handgrip as measured under the influence of various coloured lights.<sup>7</sup> The results suggested that colours may affect some people by stimulating their muscular and circulatory systems.

In works of art although colour is often used to describe objects realistically, it is capable of becoming a completely abstract element.<sup>8</sup> For painters such as Josef Albers or Guido Molinari, colour is a "reason" for painting. In their works, colour serves as stimulus, idea, and experience.

<sup>5</sup>E. E. Rump and V. Southgate, "Variables Affecting Aesthetic Appreciation in Relation to Age," British Journal of Psychology, LXI, No. 1 (1971), pp. 105-110; and M. Machotka, "Aesthetic Criteria in Childhood: Justifications of Preference," Child Development, XXXVII (1966), pp. 877-885.

<sup>6</sup>Refer to studies enumerated in footnote 3.

<sup>7</sup>Cited in M. Féré's book, Sensation et Mouvement, quoted by W. James, The Principles of Psychology, Vol. II (New York: Holt, 1893[c.1890]), pp. 379-380).

<sup>8</sup>E. C. Goosen, "The Big Canvas," in The New Art (ed. by G. Battcock, New York: E. P. Dutton and Co., Inc., 1960); and Werner Haftmann, Painting of the Twentieth Century (New York: Frederick A. Praeger, Inc., 1960).

Students in junior-high art classes should be brought to an awareness of the creative and expressive potential of colour. One way to approach this concept is by studying the interaction of colours, and the manner in which artists have used colour in their works— descriptive, expressive, and symbolic. Hence, in Unit II, colour becomes a tool to make the student cognitively and sensitively aware of the aesthetic potential of paintings.

#### The Use of the Surrealist and Automatic Movements

My reasons for choosing these movements around which to organize these curriculum units are as follows:

1. Surrealism and Automatism were strong influences on the development of modern art in Quebec. The concept of Automatism (as a part of the Surrealist movement) greatly influenced the methods of the Tâchist or the Abstract Expressionist colour painters in this province. Automatism influenced the creative thinking of such Plasticien artists as Molinari.
2. Because of its use of unusual imagery, the illusionistic aspect of Surrealism should attract student attention. These works should stimulate student reaction and will probably prompt student comments and questions regarding the painting: "Why did the artist want to paint in that way?" "How did he achieve these effects?" etc.
3. Automatism is related to the development of much twentieth century art, for example the work of Pollock and Motherwell, well-known practitioners of Abstract Expressionism in the United States. Ideas central to Automatism, the role of the accident, intuition, use of brushstroke, and the concept of colour as an abstract or expressive element, are important concerns of contemporary painting.

4. The Automatist style includes works that are difficult for most viewers to understand and to appreciate. This style thus illustrates the large gap in visual understanding between modern painters and the untrained art viewer. Hence, in this methodology, Automatist works were shown to determine student response to aesthetic qualities after the students' early attempts to create similar works.

Having selected artistic concepts (colour and form) and the historical movement (Surrealism) as a nucleus for the curriculum units, it was then necessary to choose the historical and aesthetic content for integration with studio activities.

#### QUESTIONS GUIDING PREPARATION OF THE LEARNING UNITS

Questions are considered under the following headings: historical content, critical content (formal analysis), and studio content guided the preparation and design of the curriculum units.

##### Historical content

1. What are the major ideas to convey through the study of a particular movement?
2. Which artists exemplify the use of these ideas and in what manner?
3. How can style, technique, and ideas of artists be used to develop curriculum ideas for high school students?
4. Are visual materials related to the movement under consideration available for teaching these concepts? What sources are available to me for obtaining these materials — museums, libraries, books? Are related materials on Quebec art available?

The work of Pellan and Borduas were chosen as visual materials for this thesis because original works of these artists are available in Montreal at both the Musée Contemporain at Cité de Havre and the Montreal Museum of Fine Arts. Therefore, it would be possible for the student, at a later date, to come into contact with some of these works viewed in the classroom (through the use of slides).

#### Critical Content (formal analysis)

This area of the curriculum was used to develop in students a perception of the aesthetic qualities in works of art — particularly the more abstract works. Therefore, one aim of teaching these units was to develop aesthetic awareness of painting qualities other than the recognition of the literal aspects. During learning activities, terms such as paint surface, use of positive and negative space, depth, emotional content of the work, and the use of the *tâche* or gesture were introduced and explained as they relate to formal qualities of painting. Furthermore, these terms were used in class discussions to explain how the elements of art contributed to the overall composition. In this way, the student was introduced to the terminology of formal analysis used to discuss art. When discussing the composition of a work, the following aspects were considered: the formal elements, the expressive and the material aspects, and the context in which the works were created. A definition of these terms follows:

Formal elements include the manner in which line, colour, light and dark, shape, and texture combine to create the composition of a work.

Expressive qualities are those elements used to produce a feeling or a sensation in the student or viewer. When discussing a work there was an attempt to isolate the formal qualities and the subject matter to

determine in what manner each contributed to viewer response.

The material aspects of the painting. The technique of the artist and the media used are discussed as a component of the work.

The context of the painting. To elaborate on the meaning of the painting, the political, social, and religious ideas were introduced; if applicable to the work.

By directing the student's attention to the above aspects, I hoped to increase his awareness of aesthetic qualities in art.

### Studio Activities

The choice of studio activities was based on the following criteria:

1. In the studio project chosen, the manner of presentation must relate to the concept under consideration. For instance, in the making of Automatist-style paintings a free approach to the use of materials was encouraged.

2. The activity should be designed to suit the level of high school students.

Essentially, the teaching units were designed to integrate historical, critical, and studio content so that the student would understand the studio problem on which he was working, and that he would become acquainted with the formal and expressive aspects in the criticism or appreciation of art.<sup>9</sup>

<sup>9</sup>In Chapter IV, I include a detailed description of the aims, method of teaching, and results of these lessons as taught to grades seven and eight. Owing to lack of space, this general discussion is omitted for the grade nine class; however, a discussion of the results and observations of employing these teaching units with the grade nine class is included in Chapter V: Findings and Discussion.



### Design of the Curriculum Units

Proper planning, required that curriculum units be designed with specific goals in mind, that these units be taught in logical sequence, and that they be open so as to allow for differences in student ability.

On the preceding pages 33 - 39, an outline of the goals and questions considered when developing these units was described. The reader is referred to Chapter IV for a list of objectives considered with each lesson — see Purpose of the Lesson.

The curriculum begins with the study of the formal elements — line and texture — and materials — pencil and ink — which I believe are easier for students to understand and control than concepts dealing with colour and painting. Therefore, a study of the art elements — the concepts of composition and mood — are introduced through drawings, before students describe how these aspects are employed (formally and expressively) in paintings.

Aesthetic qualities are introduced firstly by referring to the environment because students have more familiarity with their surroundings than with works of art.

Studio activities proceed in order of increasing difficulty taking into account student experience. In Lesson 1, grade seven students first experiment by sketching different qualities of lines and patterns before employing these elements to compose a drawing.<sup>10</sup> The reader is referred to the teaching units (Chapter IV) which describe the processes and results

<sup>10</sup>This is not to say that it is necessary to begin these units with the study of line rather than texture, Unit I, Lesson 2.

learning activities in two separate classes, grades seven and eight. Activities were taught so as to encourage individual interpretation of concepts. For example, note the varied interpretations of the grade seven students to the concept — metamorphosis of form — see student works and accompanying comments, pp. 83-87.

### THE METHODOLOGY EMPLOYED IN TEACHING THE CURRICULUM UNITS

Two curriculum units consisting of separate lessons — each lesson including studio activities and discussion periods — were developed, as described above, pp. 37-40. Essentially each lesson followed the same method of presentation: introductory discussion, studio activity, discussion and viewing of art, and follow-through activity.

#### Introductory discussion

Each lesson begins with a teacher-initiated discussion to introduce a particular art concept, for example, line or texture. A definition and description of this concept or element of art is provided. This concept was given concrete meaning by relating it to art and the environment. For this purpose, a visual display which consisted of photographs, including man-made and natural objects as well as artworks — provided tangible examples of the concept under discussion.<sup>11</sup> I attempted to employ the language of formal analysis to introduce students to the vocabulary of art.

<sup>11</sup>These displays remained on the bulletin board for the duration of the lesson so that students could refer to them when they wished; i.e., visuals relating to the concept of line were displayed until replaced by those used for Lesson 2, Texture.

### Studio Activity

The studio activity followed the initial discussion period; it provided a means for the student to explore a concept of his own work. The importance of the studio activity in art learning is referred to by Jones:

The construction of knowledge, as distinct from the attainment of it, presumes freedom and skill in the sharing and use of controlled emotion and imagery . . . . [Subject matter becomes relevant] when children make the lessons their own, are aroused, excited, interested, original, inventive. . . .<sup>12</sup>

By engaging in studio work, the student was introduced to the following:

1. Technique — to become aware of the tools and media used in art expression and their function in depicting artistic expression.
2. Formal qualities of art — to experience the elements of art and artistic concepts, e.g. line, texture, and space in the depiction of subject and form.
3. To identify aspects of art which constitute composition and style in works of art.
4. To promote understanding of various sources of art expression — the role of the imagination and direct observation as a stimulus for the subject matter of art.

The studio activity was preceded and followed by periods devoted to viewing and discussing art and aesthetic concepts. Class discussion concentrated on formal analysis to teach the student to look objectively at his work, as well as the work of others, in order to recognize their

<sup>12</sup>Richard H. Jones, Fantasy and Feeling in Education (New York: New York University Press, 1968), p. 26.

qualities. Taylor, as well as other educators, believes that, in this way, the student can expand his frame of reference in the evaluation of art.

According to Taylor:

It is the point of early adolescence at which the eager intellect begins to reach out for values, . . . . At this moment, the child should be made aware that what he has striven for, others have achieved, and their successes remain for him to enjoy.<sup>13</sup>

In this thesis, slides of works of art were used to: (a) promote understanding of the concepts explored by the student and to indicate how they form part of the tradition of art expression (as illustrated in the particular movement); (b) to introduce the technique of formal analysis and critical viewing of art in relation to studio work; (c) to introduce the study of art history by relating it to the slides viewed.

Through individual and group discussions of art, I hoped to direct the students' attention to the various elements which make up a painting. Questions were asked to involve the students in description, analysis, and comparison of paintings to reveal aesthetic qualities within works of art. Although slides were introduced following a studio project, at times they were viewed to introduce a studio activity. Chapter IV gives a detailed account of the method employed in teaching the grade seven and grade eight classes; student comments on particular works are included as transcribed from tapes recorded in class.<sup>14</sup>

<sup>13</sup>Taylor, "Teacher of Art," p. 63.

<sup>14</sup>Students in these classes made few substantiated judgmental statements. Prior to beginning this curriculum when such statements were made students were asked to justify these statements by describing the use of formal and expressive elements present in the work. I found that with the methodology employed (by asking students to justify judgments) withholding of unsubstantiated judgment occurred.

## EVALUATION OF THE CURRICULUM UNITS

It is hoped that teaching by this methodology will provide answers to the following questions:

1. Will studio involvement in art history concepts, related to the works under discussion, stimulate student interest when viewing and discussing works of art? What responses will occur?
2. Will the interjection of art history data during discussions of formal and aesthetic considerations have a positive influence on the students' art work?

Answers to these questions serve as a means for evaluating the teaching units and methodology employed. The degree of success in art activity can be judged by a comparison of results obtained against the initial aims of the program. Have the students advanced towards the goals enumerated in this thesis? What new insights have the students gained? What knowledge have they acquired? What attitudes do they display toward the various activities in which they have engaged?

Class conversations and comments were recorded on tape and transcribed with a view to determine student knowledge acquired through the use of this methodology. To gain insight into the learning and attitude of students, I distributed questionnaires which required written evaluation of studio work. Individual responses to these questionnaires are included, together with samples of work taken from the classes which participated in this study.

The formal test is another method employed by some educators to

evaluate growth of knowledge and attitude toward art.<sup>15</sup> According to Eisner, there is a lack of suitable tests for the measurement of art appreciation and art knowledge. Eisner mentions the Meier Art Test No. 1 — Aesthetic Perception — and Test No. 2 — Art Judgment — as those most widely used.<sup>16</sup> In test No. 2 the subject is asked to make a choice between two black and white art reproductions. One of these was altered in some respect, either in composition or design, to differ from the original work. It is assumed that these illustrations will evoke responses similar to those that would be obtained when viewing the original art works. However, since the reproductions lack the colour and textural qualities of the original and are scaled down to a fraction of its size (the reproductions are approximately two inches by three inches), it is inconceivable that such would be the case.<sup>17</sup>

<sup>15</sup>Tests have been designed to measure drawing and other productive abilities, others are designed to measure areas such as preference, art judgment, and creativity. These tests have been offered for teacher use in the schools. Reported in "Arts Tests and Research in Art Education and in Children's Art Abilities: Studies at the Cleveland Museum of Art," in Thomas Munro, Art Education, pp. 191-208.

For a review of art tests, see Brent B. Wilson, "Evaluation of Learning in Art Education," in Handbook on Formative and Summative Evaluation of Student Learning, ed. by B. Bloom, et al. (New York: McGraw Hill, 1971), pp. 499-558; and Oscar Krisén Buros, ed. Tests in Print II: An Index to Tests, Test Reviews and the Literature on Specific Tests (Highland Park, New Jersey: The Gryphen Press, 1974), pp. 41-42.

<sup>16</sup>E. W. Eisner, Educating Artistic Vision, p. 143.

<sup>17</sup>Norman C. Meier, The Meier Art Tests: 2. Art Judgment (Iowa City: University of Iowa Press, 1940).

The Meier tests are scored in the following manner: The response is compared with the selection made by an expert in the field;<sup>18</sup> a resulting correct answer gives a high rating to the subject who prefers the conventional standard and penalizes those of "unconventional" taste.<sup>19</sup> The Meier test is rated in the context of popularity at the time in which it was designed.

#### The Eisner Art Information and Art Attitude Tests

These tests devised by Eisner are designed to evaluate the acquisition of art appreciation and knowledge as a measurement of student learning in art. The format of these tests is multiple choice. Each question lists five alternative answers; the student is required to choose the one which he considers closest to the correct response.<sup>20</sup>

The Eisner Art Information Test measures an acquired art vocabulary. It tests for recall of specific terms which can be recited by rote memory. The form of cognitive functioning demanded in this test does not require any degree of thinking beyond memorization of specific items. It is interesting that numerous articles by Eisner are devoted to the evaluation of art learning;<sup>21</sup> yet, in my view, his text provides an inadequate

<sup>18</sup>A. Anastasi, "Artistic Aptitudes," in Psychology and the Visual Arts: Selected Readings, ed. by James Hogg (Middlesex, England: Penguin Education, [1969]).

<sup>19</sup>Thomas Munro, "The Psychology of Art: Past, Present and Future," in Psychology and the Visual Arts, Selected Readings, ed. by James Hogg, p. 54.

<sup>20</sup>Elliot W. Eisner, Manual for the Eisner Art Information and the Eisner Art Attitude test, unpublished test, (mimeo) Stanford California: Stanford University, [1964]. (Hereinafter referred to as Manual).

<sup>21</sup>Elliot W. Eisner, "Measure a Rainbow," p. 37; "Curriculum Ideas in a Time of Crisis," Art Education, XVIII, No. 7 (1965), p. 11; and Educating Artistic Vision, pp. 201-235, Chapter 8.

measure of knowledge. Several articles written by Eisner illustrate his concern with evaluation of art learning:

. . . verbal language . . . can function as a mid-wife to aesthetic experience, and when used by students, it can provide evidence of the extent to which they are able to see and feel the work in question.<sup>22</sup>

Eisner believes that a vocabulary of art and art criticism should be taught. He refers to Ecker's method of teaching art criticism as one which teachers can employ, and states:

. . . it should be clear that what art education is after is to help children acquire those sensibilities and understandings that will enable them to experience visual form on the plane of aesthetic meaning. This implies a willingness to suspend preferences until a visual analysis has been made. . . .

Not only can a teacher attend to the type of statements students make about art in evaluating their development in the critical realm, he can also help students understand the types of statements that can be made about art.<sup>23</sup>

Eisner also talks about the acquisition of contextual knowledge and humanistic aspects and recommends: ". . . he the student should view them as a product of an age, to recognize not only the statement artists have made but the questions they have raised."<sup>24</sup>

Eisner's philosophy of evaluation of art learning as expressed above is basically of sound value to educators; however, his test is not. The test is not designed to measure acquisition of knowledge beyond the recall of specifics; hence, it tests memory skills.<sup>25</sup> It is possible

<sup>22</sup>Elliot W. Eisner, Educating Artistic Vision, p. 226.

<sup>23</sup>Eisner, Educating Artistic Vision, pp. 223-224.

<sup>24</sup>Elliot W. Eisner, "The Challenge to Art Education," Art Education, XX, No. 2 (1967), p. 29.

<sup>25</sup>Within the curriculum developed in this thesis the recall of colour terminology may improve with post-testing. To assess growth of knowledge it is more important to evaluate the student's use of colour in his own work or, how he uses language to describe how others employ colour.



for students to acquire a knowledge of terms (as asked for in Eisner's test) and not know how to employ this knowledge in their art production or in describing works of art. The higher forms of thinking — translation, analysis, interpretation, and judgment — are not evaluated in this test.

"The Eisner Art Attitude Inventory" is designed to measure the subject's perception of his attitude toward art in the following four areas: (a) voluntary activity in art, (b) satisfaction in art, (c) self estimate in art, and (d) attitude [sic] to art and artists. In each of these areas he devised fifteen statements; each statement requires the subject to estimate his attitude on a scale of one to five. The greatest score indicates the most positive attitude.<sup>26</sup>

The validity and reliability of Eisner's procedure was determined by testing 1,500 subjects in eighteen schools located in six states; this number was made up of an art-interested high school population that had elected to study art, a representative sample of high school students, and a sample of college students majoring in elementary education.<sup>27</sup> Eisner's test can be criticized on the following counts:

1. There is no basis for believing that the most discriminating statements on the test were chosen from a larger sampling. The procedures for making this choice is not reported.<sup>28</sup>

<sup>26</sup>Eisner, Manual, p. 5.

<sup>27</sup>Ibid., pp. 9-10.

<sup>28</sup>The procedure for selection of test questions has been formulated by people such as Likert and Thurstone. See Rensis Likert, "The Method of Constructing an Attitude Scale," pp. 77-89; L.L. Thurstone, "Attitudes can be Measured," pp. 77-89; and Allen L. Edwards and Kathryn C. Kinney, "A Comparison of the Thurstone and Likert Techniques of Attitude Scale Construction," pp. 249-255 in Readings in Attitude Theory and Measurement, ed. by Martin Fishbein (New York: John Wiley and Sons, Inc., 1967).

2. Two of the four subtests measure the subject's voluntary activity in art;<sup>29</sup> this is not a measure of attitude but of participation. For instance, the phrasing of the statement "I visit museums often," is an assessment of participation. If one is measuring attitude, the statement should be worded in the following manner: Frequent visits to museums are valuable.

3. Self estimate in art deals with how subjects feel about themselves, rather than measuring their attitude to art.

4. Some of the statements are totally irrelevant to attitude, e.g., one can believe that an artist has a neurotic personality and yet have a very positive attitude toward that artist's work.

5. The choice of questions indicates that not much thought was put into their selection — and there are numerous spelling errors in the test.

Only the last sub-test measures attitude toward art. However, even if all of these statements were reliable, they are not adequate for a test. A minimum of twenty to twenty-five test items is necessary to obtain reliability in testing.

<sup>29</sup>Eisner, Manual, p. 10.

## CHAPTER IV

### A DESCRIPTION OF TEACHING THE CURRICULUM UNITS

As outlined in the previous section pertaining to the design of the curriculum units, this chapter concentrates on the study of form and colour as related to the Surrealist and Automatist movements.<sup>1</sup> The intention of this description is to inform the reader of the subject matter taught and the results obtained through the methodology employed. Learning activities in grades seven and eight are described in the sequence in which they are taught, as follows: (a) purpose of the lesson, (b) description of the lesson, and (c) results of the lesson.

#### Purpose of the Lesson

Teaching and learning objectives are outlined.

#### Description of the Lesson

A detailed description of the teaching methodology is outlined. Each lesson introduces art terminology and concepts which are related to the study of works of art and to the students' studio activities. Class discussions were recorded on tape. Portions of these tapes are transcribed in later sections to give the reader a feeling of the learning process.

#### Results of the Lesson

Each lesson is evaluated according to the aims described earlier. Photographs of students' work and their

<sup>1</sup>The first section of this chapter describes the curriculum as taught to the grade sevens (see pages 51 - 120), this is followed by a description of the grade eight learning activities (pages 121 - 187).

written responses to questionnaires are included with each lesson-activity. (See Chapter IV, and Appendices A and B for written analysis of works of art by students).

## PART I: GRADE SEVEN

### UNIT 1: LESSON 1

#### LINE

##### Purpose

1. To describe line through observation, discussion, and personal exploration.
2. To discover potential sources for lines.
3. To become aware of some of the tools and media used to acquire experience with line.
4. To gain some knowledge of visual thinking, formal considerations of drawing activity, and non-objective works.

##### Description of the Teaching Method

The lesson began with a discussion period;<sup>2</sup> the purpose was: (a) to describe the meaning of line as employed in art and aesthetics, (b) to identify sources of line: (i) in nature, (ii) the man-made environment, (iii) in feelings, and (iv) in the artist's imagination (the doodle), and (c) to provide a stimulus for studio activity.

A visual display of student contour drawings and photographs,

<sup>2</sup>This lesson was introduced following a unit on contour drawing. Students did contour sketches of a still life using pencil. They described the line as contour, and distinguished between outline and contour in their drawings and in works of art.

depicting linear qualities in nature and in the man-made environment, was mounted in the art room. When the students entered the classroom they were instructed to observe this display in order to arrive at a definition of line and to identify various qualities of line. Excerpts from the class conversation are included with my explanations and observations:

- T: . . . for the next few classes we will be working with the concept of line . . . I'd like you to look at the photographs up there . . . describe how line is being used [in these examples] . . . Is line describing space?
- S: . . . it's double, triple, and repeated . . . . They are moving. . .
- T: How is it moving?
- S: Fast . . . . This is further away : . . .
- T: How do you see that?
- S: . . . smaller . . . .
- S: This looks like a tunnel . . . a spiderweb . . .
- S: This looks like a map . . .
- T: Does it show depth . . . ? How?
- S: That is smaller. [This was indicated by the student as he pointed to the work].

Most students interpreted photographs in a literal manner; they attempted to describe subject matter rather than describe various aesthetic qualities of line — such as texture, pattern, or design. A close-up of a steel building structure, because of the angle of the shot and the framing of the subject, was seen as a spiderweb or a tunnel. An aerial view of a landscape, indicating the textured pattern of land and linear movement in space, was simply described as a map. One student pointed out the illusion of depth produced by perspective. I then related the feeling of space depicted in the photograph to the immediate environment.

- T: Observe what happens to trees or telephone poles as they move further away in space. How do the trees in the distance differ from those close to you?
- S: Smaller . . . together . . .

T: That's what we have here, [I pointed to the photograph] — the aerial view of the landscape, lines and areas getting smaller indicate depth . . . .

T: We have talked about and observed various qualities of lines and patterns in photographs, artwork, and the environment . . . . Line can be used to express emotions and feelings . . . . How can a line express an excited feeling?

S: . . . like this . . . [Student then proceeds to jump up and demonstrate active movement.]

He is asked to interpret his excited feeling using line on the blackboard.

T: Who can act out a sad and droopy line? [Another student responds by acting out his interpretation of the above; he then attempts to express it visually.]

### Studio Activity

Following the introductory discussion, students were instructed to draw different qualities of line by varying length, movement, direction, and pressure of their pencil. They were told to use line to express emotion and to combine lines to create patterns. This activity served as an exercise before students began to work with pen and ink. Drawings were collected for later discussion.

### Day 2, Continuation of Drawing Exercises

Pencil exercises (completed in the previous class) indicated a scattering of assorted lines on the surface; few students combined lines to create patterns. Hence, class began with a discussion focussing on pattern and composition. Students viewed these drawings; a definition of pattern was formulated and was illustrated. To promote an awareness of composition, I raised the following questions:

How can we achieve interest on a page by using lines and patterns? How can these elements be put together? Would they be scattered all over the page? Would we vary the way they are placed? How?

Two additional studio periods were employed to complete this drawing assignment. During this time, students received help individually or as a group when I felt it was necessary, that is, students appeared to become frustrated or asked for help. Both students' work and artists' drawings were employed as examples to elaborate on formal drawing considerations — e.g., to illustrate how surface interest is created by the combination of shapes and lines, the quality of line, and the distribution of light and dark areas.

#### Discussion of Results — Studio Activity and Discussion

Students were able to recognize examples of line and pattern in the environment and describe how line is related to emotion — "a nervous mood is a jerky line," and " . . . a sad line turns down, is more straight." However, they were unable to create these lines on paper without visual examples. Initial response to mood was interpreted as a stereotyped image, e.g., a happy face. Students were able to grasp the abstract concept of line and mood, divorced from image, only after two or three examples were acted out — and after demonstrations by class members who drew their linear impressions of various moods on the board.

Most students said that they enjoyed the project; however, inexperience with pen and ink resulted in frustration — manifested by scribbling. A teacher with a similar group of students should expect some scribbling to occur when students are introduced to a new medium and an abstract concept. In my class this scribbling stage was temporary. Once students were referred to previous pencil sketches and understood how to draw patterns; they were able to create line compositions. Pages 59 to 60, Figures 6, 7, and 9, illustrate the process of familiarization

with new materials and concepts. In the early stages of work there was no attempt to employ compositional devices to achieve pictorial unity. This is indicated by the clusters of lines, scribbles, doodles, and graffiti scattered at random on the page. Many of the seventh-grade students would not have progressed beyond this stage without the opportunity to observe, compare, and discuss these drawings. After completing their drawings, students were given a questionnaire which enquired about their process of work and their thoughts on the final product (see Appendix C, pg. 216).<sup>3</sup>

Completed drawings differ both in style and degree of compositional organization. In Figures 3 and 5, pictorial unity was achieved by repeating various patterns and designs; in Figures 8 and 15, symmetrical balance is evident.

#### Process of Working

Many students claimed they had no preconceived idea of the final form their product would take. When asked how they might change their work, a typical reply was "I don't know; I'd have to try and see." Some believed that their work could be improved through the addition of "more types of lines."

#### Use of Formal Analysis

It was extremely difficult to get the students to describe the linear quality in their compositions; few formed judgments backed by

<sup>3</sup>Responses to these questions accompany photographs of their works, see pages 56-62, Figures 1-16.



formal analysis. A minority of student descriptions, written in response to the questionnaire, indicated some limited knowledge of formal aspects of composition, (see comments accompanying Figures 8 and 11). Other students simply described the project "as fun" (Figures 1 and 13).



Figure 1 — Line Drawing.

"Cool . . . neat realy neat."



Figure 2 — Line Drawing.

"I began without an idea in mind, had other things on my mind. I want to leave it the way it is. I like the designs words, it was hard drawing designs.

I like it there's lots of kinds of lines."

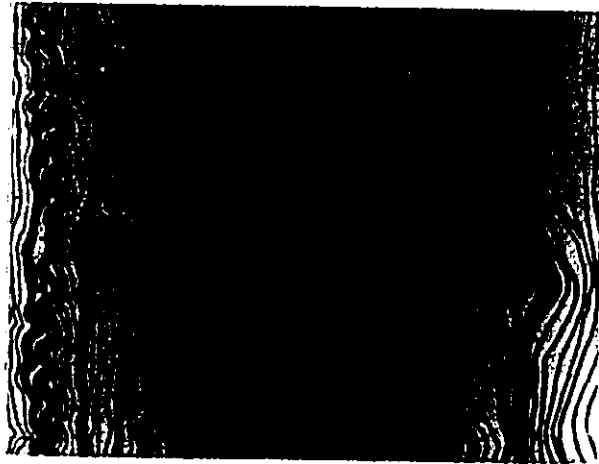


Figure 3 — Line Drawing.

"The idea came as I worked."

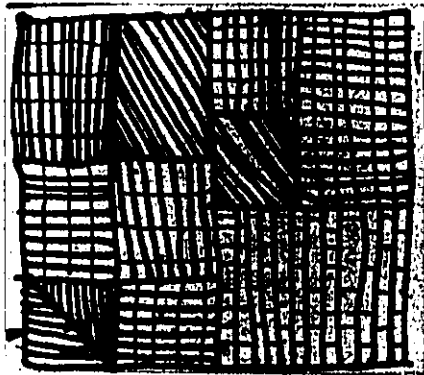


Figure 4 — Line Drawing.

"I made square designs. . It reminds me of a street map."

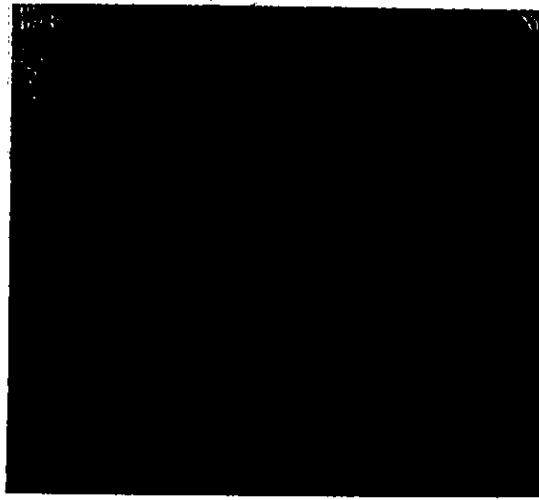


Figure 5 — Line Drawing.

"I like drawing this picture because it makes me feel like wow! I could improve it by having more shapes and a pen that didn't leak so much. I like shapes and designs."

Figures 6 and 7 illustrate the working process of a grade seven girl. Figure 8 is her final product for the assignment.



Figure 6 — Preliminary Sketch.

"This is the best of my trys before doing the original pattern.



Figure 7 — Preliminary Sketch.

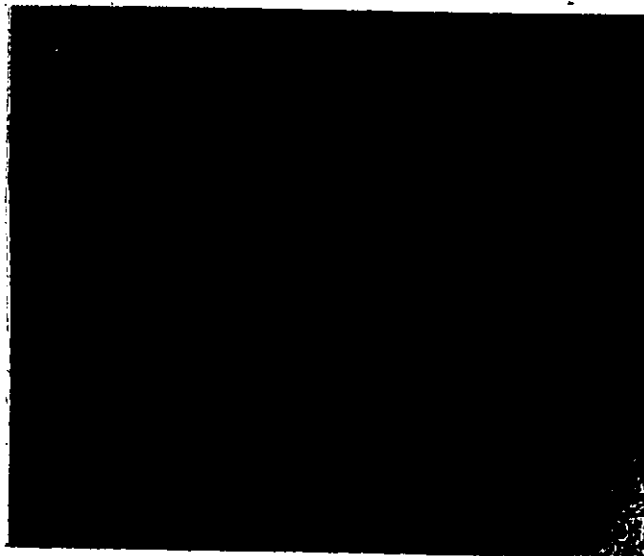


Figure 8 — Line Drawing (completed drawing).

"I'm quite happy with what I did but I think I could improve by making a better pick of patterns so that they match better and centering it a bit better . . . it's nice but I find it very crowded. Also if it would have had colour it would be better. I found the project exciting."

These drawings indicate the working process and product of a grade seven girl.



Figure 9 — Preliminary Sketch.

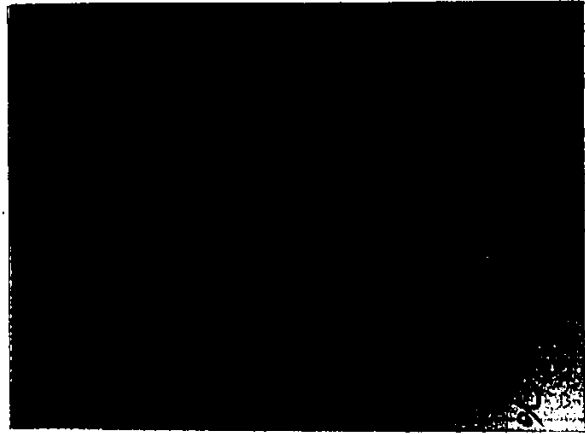


Figure 10 — Preliminary Sketch.

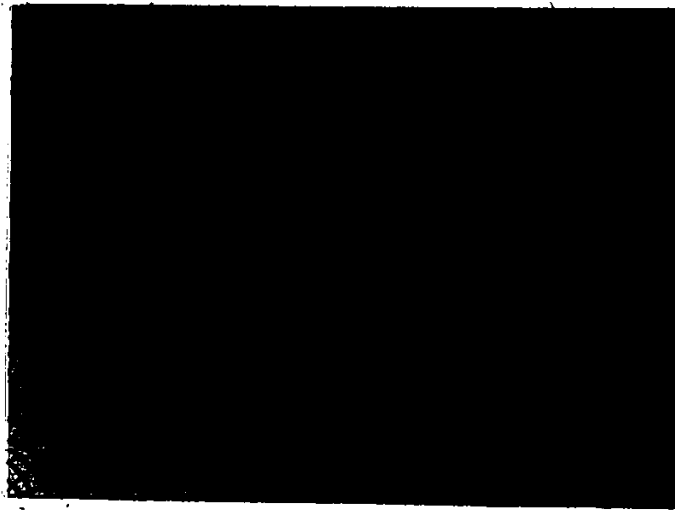


Figure 11 — Line Drawing.

"I like art a lot. I think it is very interesting. I improved it by the way I gave darker lines. I began without much idea of what I was going to do, it was exciting."

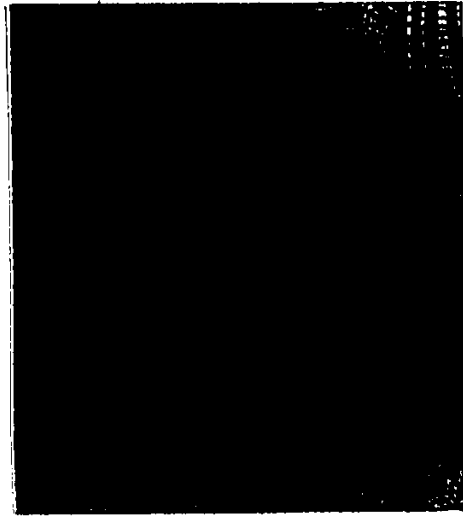


Figure 12 — Line Drawing

"I didn't know what to do at first, I felt relaxed and I felt like making all sorts of designs. I was influenced by watching what others were doing — style.

I could improve by having more shape and a pen that didn't leak so much. I like the shapes and designs."

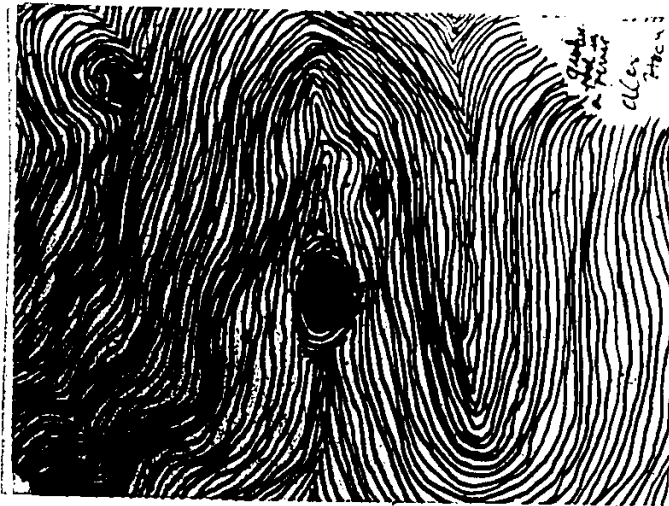


Figure 13 — Line Drawing

"A pool in a river. It was fun."

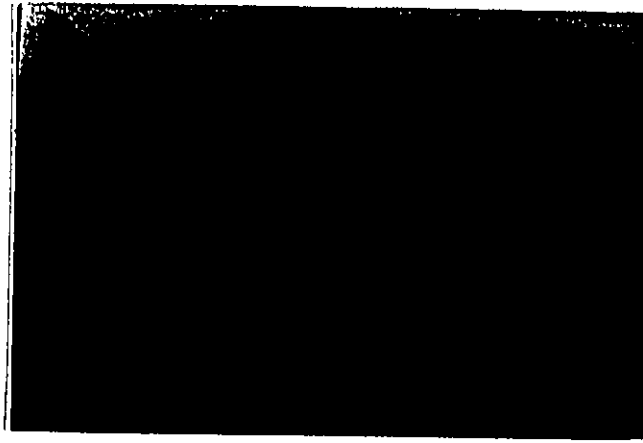


Figure 14 — Line Drawing



Figure 15 — Line Drawing

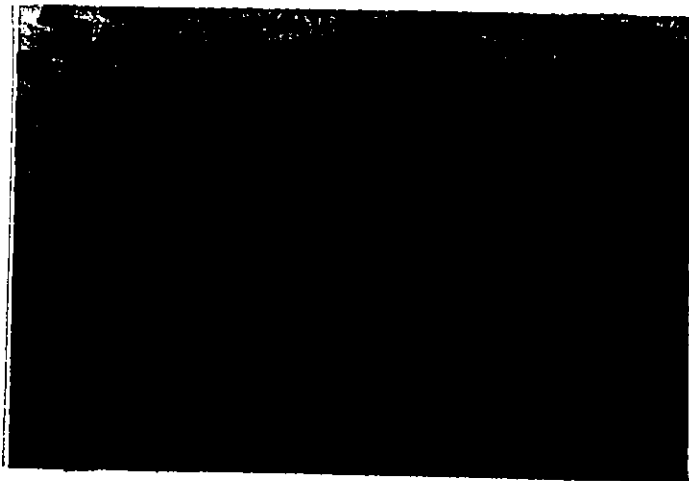


Figure 16 — Line Drawing

After the studio activity — line drawing — slides were viewed and discussed with the following aims in mind: (a) to introduce the terminology used in discussing art; (b) to illustrate various means of using line — as a formal element, a vehicle of communication (to express emotion), or depict a subject; (c) to recognize aesthetic qualities in compositions, for example, the effect of medium and technique in relation to line quality; and (d) to become aware of style in works of art. In order to achieve the above aims, questions were asked to involve the student in descriptions, analysis, and comparison of work. To lend meaning to the paintings, I provided information relating to the style, background, and context.

#### Response to the Slide Discussion

Students were asked to describe the works viewed and the linear quality depicted by the artist. This was done to enable them to recognize line as an aesthetic quality which could exist as an art element (separate from subject matter) by lending movement and surface interest to visual form.

Responses to slides were directed to the subject matter; the more abstract works were interpreted as Rorschach ink blots — students sought hidden meanings in the works viewed. When subject matter was not recognized students became frustrated, appeared uninterested in the slides, called the work a scribble, and began to talk about other things. Attempts to elicit response to compositional organization failed as most students were unable to recognize aesthetic qualities in these drawings. When viewing Pellan's *La Symphonie*, the students recognized the mood, "happiness" by identifying it with the symbol of a musical scale. Movement was interpreted literally;



students described movement in the work by referring to ". . . birds flying" rather than by observing moment of line or colour. Excerpts from the class discussion of the slides, Lesson 1 follows:

Slide 1: Masson, La Saison des Insectes.

- T: What do you feel is the main theme? . . .  
S: . . . to draw insects . . .  
T: What feeling do the lines give? . . . quiet?  
S: Looks buggish . . . rubbish.  
S: Looks insecty, windy . . . like they're fighting . . .  
T: Right . . . how does he achieve this effect . . .  
S: [Replies were garbled.]  
T: Are the lines abstract, or . . . relate to nature?  
S: Not straight . . . abstract lines, and lines . . .  
T: Are parts of the work related? . . . Can you describe how he organizes the work?  
S: [No reply.]

Students were asked to identify major movements indicated by curves; they were asked what purpose these lines served. Some students recognized movement in curved lines. I said that this device was used to draw the viewer's eye to various parts of the work and also to express the feeling of an insect battle. ?

- T: Describe the insects . . . are any parts of the drawing related?  
S: I see a termite . . . the thing that eats wood . . .  
T: Do you see any examples of pattern in this work? . . . Why is it used?  
S: Circles . . . dots . . . Miss, they're bugs, yes ants . . .

I agreed that this could be the case, and stated that the artist placed these ants in the work, as pattern, to add surface interest. Most of the students did not like the sketchy quality of the drawing; they said it looked like a scribble.

Ernst, Wheel of Light.

T: Does anyone know what materials are used in this composition?  
. . . charcoal, paint?

S: An eyeball, gross . . . he left the nose out.

A brief explanation of the political and social context of the work was provided. Students did not comment on the technique used by the artist.

The fact that the drawing "looked weird" appeared to be the main reaction.

T: Does anyone know how he achieved the roundness of form?

S: He gets a round form.

Masson, Rêve d'un futur Desert.

S: An architect's weird village . . . a place of the past . . .  
he is looking down.

I pointed out that this work was Masson's vision of the doom of civilization and that the cloud-like images were symbolic of dreams. Formal devices — the use of short downward-strokes — directed the eye to the center of the work which depicted the artist's vision of the future.

Pellan, Symphonie.

S: Like writing on a cave wall, a tomb?

T: The forms do relate to calligraphy, or writing, . . . do these  
lines express any mood? . . .

S: Someone high? . . .

T: Okay, . . . what gives you that impression? . . .

S: [No reply.]

T: Are all the lines the same?

S: No, different thicknesses.

I stated that the subject was a symphony, the qualities of line and colour were meant to suggest various musical tones.

T: What kind of music does he express? How?

S: Loud . . . I see a scale . . . happy . . . a party.

T: . . . do you see any main movements?

S: I see birds flying.

T: Does the composition hold together?

S: All like different pictures.

The compositional devices used by Pellán to achieve unity and express a subject were briefly explained.

Massón, *Battle of the Fishes*.

- S: A war . . . a treasure map.
- S: A mess . . . burning down . . .
- S: . . . blood, he can't draw. I see fish.

I said that the intention of the artist was to create a sketchy impression of a battle between fish and that the red did symbolize blood.

- T: Does the work look finished?
- S: It looks like a volcano, . . . the guy can't draw for beans . . . red blood . . .

The slide *Wheel of Light* was projected again for the purpose of comparing style, discussing texture, and introducing a new lesson.

- T: How is this work different from the previous one?
- S: It looks more finished.  
. . . here's peeking at you . . . the eye is peeking at you . . .
- S: In a rock.
- T: Do you see texture, pattern, line?

A definition of texture was given and students were asked to describe the texture depicted in this slide.

- S: Looks like it is rough, the eye is cut out . . . .
- S: It looks like a different texture than skin . . . .
- S: Like a dirty face . . .

The technique of rubbing was described. Students were asked to collect objects of various textures which could be used to produce rubbings, and to collect magazine clippings which illustrated texture. The above were to be used for their next project.

PART I: GRADE SEVEN

UNIT 1: LESSON 2

TEXTURE

Purpose

1. To define and describe the meaning of texture in art and aesthetics.
2. To show that texture can be simulated in two-dimensional expression and that various materials — pastels, paints, etc. — give different textural effects.
3. To gain experience with the techniques of collage, rubbing, and other means of simulating textural effects and to employ these techniques to depict subject matter, ideas, or moods.

Collage is a medium which allows for experimentation; incongruous images, fragments of reality — scraps from newspapers and magazines, rubbings from various objects, etc. — can trigger spontaneous creations, associations, and aesthetic responses. Through the working process — manipulation of collage materials — the student can discover colour and tonal and spatial relationships. The rubbing technique of Ernst can be used to express images both imagined and real. Hence, the medium of collage is well-suited to introduce Surrealist imagery and working methods.

Description of the Lesson

The concept of texture was introduced and defined. Photographs of objects, illustrating textural surfaces, were employed as visual aids to define, describe, and illustrate surface quality and sense of touch.

Discussion focussed on artists' reasons for using texture in their works. Reproductions of drawings (e.g., hands, feet, hair, etc.), by Ernest Lindner illustrated how depiction of texture gave subject matter a life-like quality. Students observed how the surface texture differed in Lindner's rendering of an old person's gnarled hand and the feet of a young girl.

I then referred to the illustrations of graphic artists who exploited the surface appearance of objects to sell a product.

#### Studio Activity

This activity was composed of two sections: (a) students simulated textural surfaces using various media, and (b) these textures were employed to make collages. Four periods of studio work, with short intervals of discussion were employed.

On the first two days, techniques for simulating textural surfaces were discussed and briefly demonstrated: the rubbing of objects, and the use of materials such as pencil, pastel, paint, and wash to simulate surface quality. It was suggested that they cut textures from magazines for future use in making a collage. On the third day, examples of collage were shown to illustrate the potential of the medium. The following themes were suggested as subject matter for student collages: the quiet of a country scene and the noise or crowded feeling of a city. Discussion focussed on shapes that could be used to depict these themes. Questions were asked:

What forms or shapes can be used to express a country theme? Are these the same as those used to express the feeling of a city? How would they differ? What would the surface look like in terms of light and dark?

Discussion focussed on the use of texture for surface interest — to suggest, or alter the quality of an object — to create contrast between two objects, and to lend a mood to the work. Free experimentation in use of various materials was encouraged.

#### Results of the Studio Activity

The response to this first activity was enthusiastic. Students were delighted at the prospect of wandering freely around the art room and hallway to discover textural surfaces: they compared their findings, and results with one another. A few students attempted to ink objects and print with them. In this group of thirty-two students, only two used drawing or painting techniques to simulate texture.

#### The collages

Most students cut up rubbings done on separate sheets and pasted pieces into their collages (Figures 18, 20, 21, and 23). Several felt that their selection of rubbings was inadequate due to a lack of tonal contrast or appropriate colour. They chose specific colours and textures to rub directly on sections of their drawing (Figures 17 and 22). Some students used photographed textures in their collages: Figure 17 is composed of photographed textures; in Figure 23 photographs and rubbings are combined. No one employed printed textures in these collages.<sup>4</sup>

During the first stage, some students needed constant encouragement to search for various means to achieve textured surfaces through

<sup>4</sup>I feel that if one lesson had been devoted to experimenting with printed materials to express texture, a few students would have used these in their work.

rubbing. Only a few attempted to express tonal contrast of light and dark or contrast of dense and open areas. As the medium was new to most students, a greater choice of media would have been overwhelming. A successful collage incorporating a variety of media requires a greater degree of planning and a broader visual experience to perceive the desired effect. Because the majority of students in this group lacked the attention span required to plan such a project, I think that more than two periods used for experimentation purposes would have been counter-productive.

#### Completed Collages

Less attention was given to the background and negative space than to the depiction of objects. If these students had done a first collage using only abstract shapes, it is possible that in a second collage with a realistic theme they would have employed greater contrast of light and dark as well as texture. However, I find that an abstract theme does not hold as much interest for students who lack art experience — a concrete subject provides them with a greater challenge.

#### Depiction of Subject Matter

Some collages illustrated the use of scheme and stereotypes from coloring books to depict houses, animals, and sky. Negative space is ignored except for the depiction of a few clouds and sun in the corner to break up the white background. Students examined collages and talked about relationships between positive and negative space. (In the examples shown, no white space was left). More thought was put into the choice of textures, in a concern for subject matter, rather than the compositional organization (e.g. variation of light and dark and use of negative space). See Figures 17 and 19 where the problem of positive and negative space was considered.

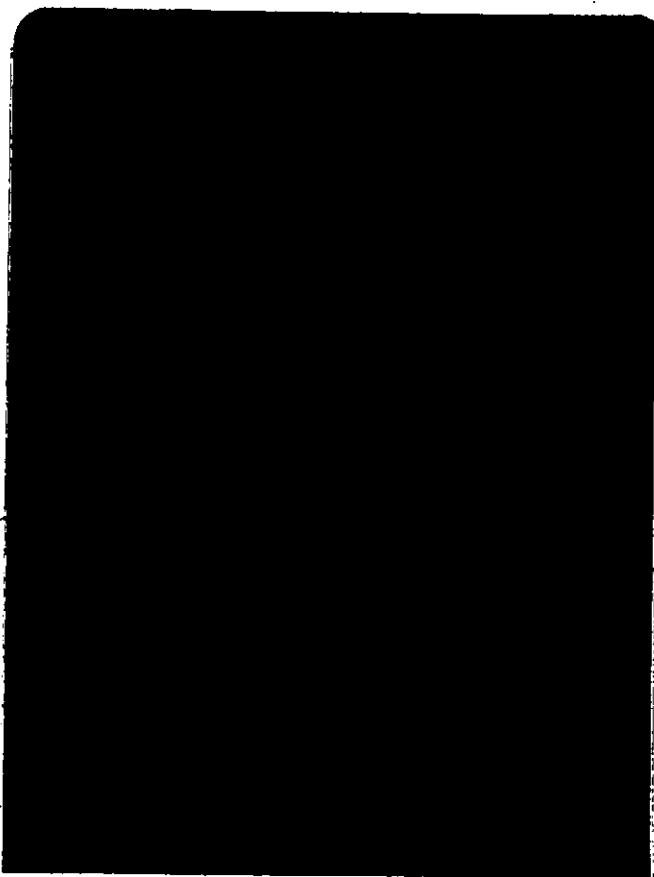
In Figures 17 and 18, the use of overlapping shapes provided the student with experience in representing space. In Figure 19, there is an attempt to represent three-dimensional space which recedes toward the center of the page. Objects of decreasing size and the use of light and dark are some of the other devices employed to depict space.

#### Use of Colour

In Figure 17, a brown colour is used to explore value relationships and the relationship of positive form to negative space. In Figure 21, one colour is varied so as to distinguish subject from background. In Figure 23, the depiction of a story overrules formal considerations. When completing this work, the student attempted to achieve unity by bringing the colour of the background into several of the newspaper photographs on his sheet.



Figures 17 to 23 are the product of Lesson 2, Grade seven. The comments accompanying the work indicate student response to a questionnaire (see Appendix C, Lesson 2) completed after the studio assignment.



*Figure 17 — Rubbing and Collage.*

"I think it is pretty good, I'm happy with this but I could have used more of one colour. Yesterday when I started I didn't know I would be allowed to use only one colour so I used a few colours."

"Here I try to do some small mountains with a big sun to have some colours in the drawing and a big sky because I like the sky big. And I think I do good in this drawing then in the others drawing."

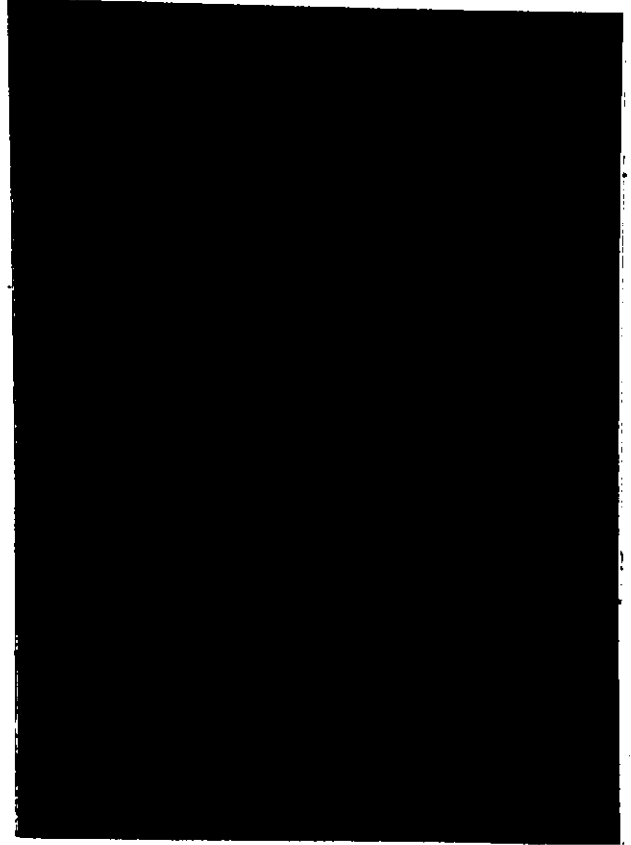


Figure 18 — Rubbing and Collage.

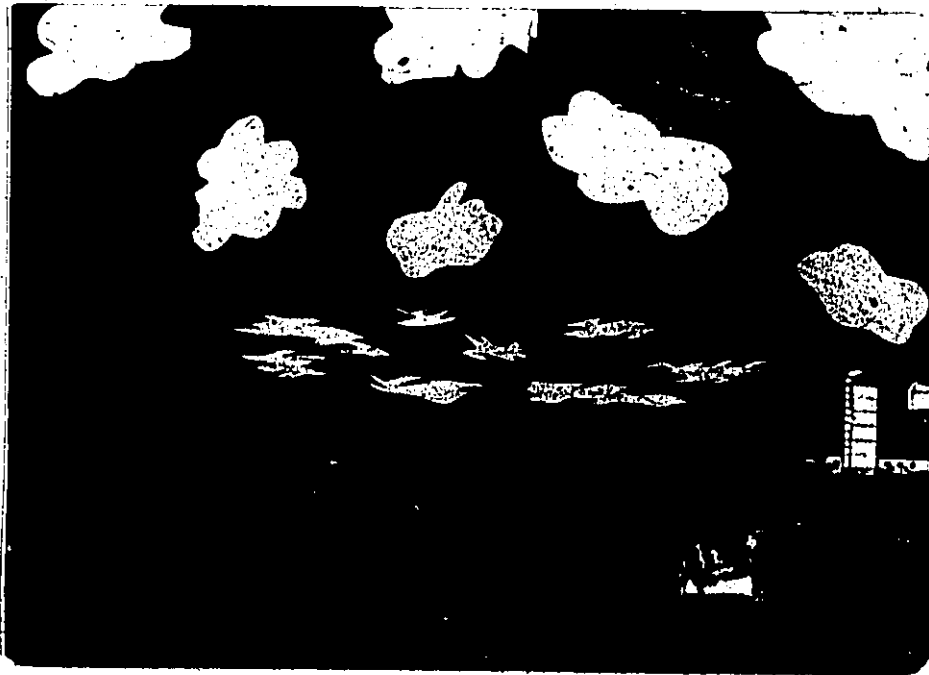


Figure 19 — Collage. 19

"The farmhouse and cow give a cartoonish look. The wheat like a rough bristle look. The sky is dark because it is high in the air and light nearer to the ground. I made the trees different sizes because one is closer than the other."

"I like the way I did the sky; dark on top and light on the bottom, I think it is different."

## COLOURED PICTURE

- 74 -

"This is a country scene with a peaceful sky, few birds, tree and a house. There is an animal outside. The tree is like bark."

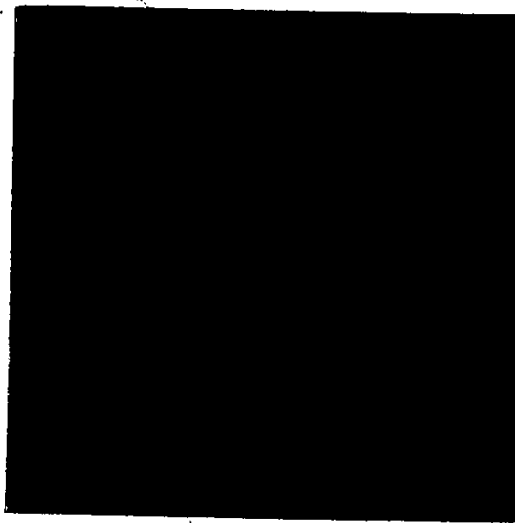


Figure 20 — Rubbing and Collage.

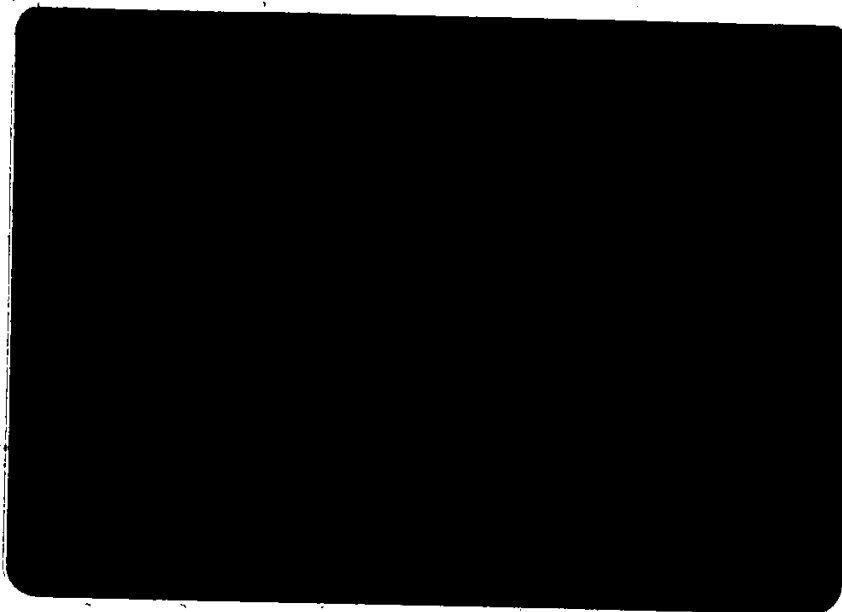


Figure 21 — Rubbing and Collage.

"I picked this texture for clouds because it bubbly and wavy and to me clouds look like this.

tree: texture of the tree looks like wood and thats why I picked it.

the ground: the ground looks rough and ground in my picture is supposed to look rough.

the house: texture looks like planelwood so this is what I pick for the house.

the sky in my picture looks like scattered clouds, it is fit for clouds."

## COLOURED PICTURE

- 75 -

"It is the effect of a farm  
it is a peaceful scene. I like the  
tractor part. It didn't turn out  
exactly like I wanted, I wanted, I  
intended a sky. I could improve  
it by doing it over."

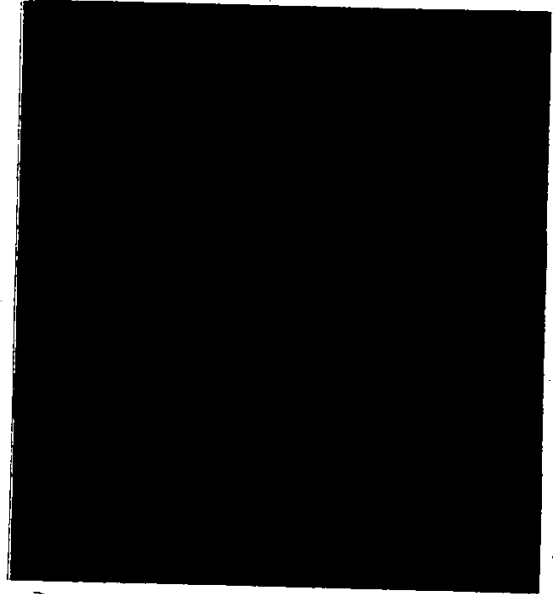


Figure 22 — Rubbing and Collage

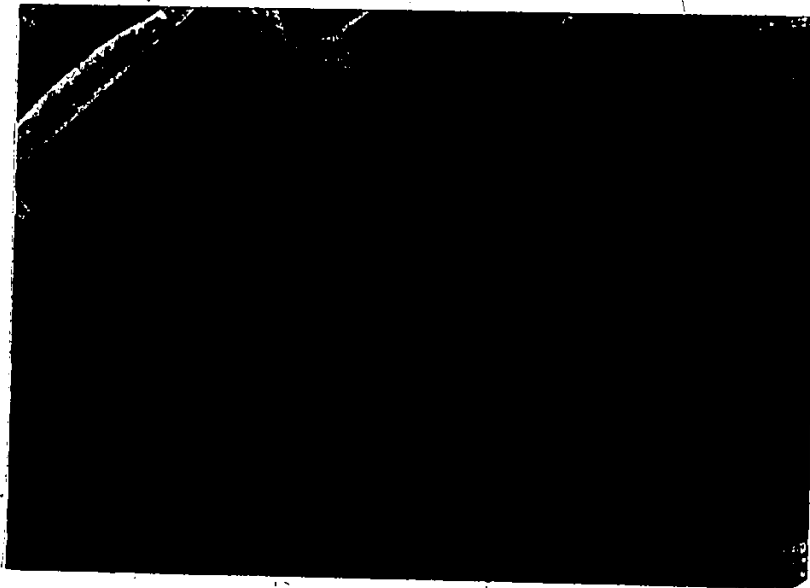


Figure 23 — Rubbing and Collage

"A city is a place I would not like to live. This picture  
represents strikes, crowded city, cars, people all those things you  
find a lot of in the city. I think I did a fair job on this project.  
All these brownish colours represent a city gloomily condensed."

PART I: GRADE SEVEN

UNIT 1: LESSON 3

DRAWING AND METAMORPHOSIS OF FORM

Purpose

1. To define form through observation, discussion, and personal exploration.
2. To observe how technique, media, and visual elements to depict subject matter can be controlled by the artist to evoke different responses in the viewer although the subject matter remains unchanged.
3. To acquire a knowledge of visual elements used in the context of compositional analysis and expression.
4. To experience direct observation and/or use inner vision as sources of imagery.
5. To gain an awareness of the concept of metamorphosis in nature and in art.

Description of the Lesson

This lesson was composed of separate periods which included studio work and discussion related to aesthetics and art. The studio activities can be described as follows: (a) A still life becomes subject matter for a drawing depicting selected objects, texture, and mood; or it is used as a point of departure to tell a story; (b) Students then chose a portion of their drawing and used it to study artistic metamorphosis of form. Two additional drawings were produced. In the first, students indicated objects and texture in a normal manner. In the second drawing, students were to

change the natural appearance of the object through artistic metamorphosis — e.g., colour, texture, and pattern. Student drawings were then discussed in relation to formal aspects — compositional quality and communicated feeling.

Prior to this assignment, slides of Surrealist paintings and photographs depicting metamorphosis in nature were viewed. These visual aids illustrated the imaginative potential of this concept.

Excerpts from the class discussion follow:

- T: . . . we are continuing to work with texture in a different way from last class, . . . you were using various textures to make a collage . . . from the imagination. Now we will start to work with an arrangement of objects . . . a bear, a barn door, a basket, a pillow . . . . As well as each object taking up space, it is three dimensional . . . What else do these objects have in common?
- S: . . . nothing.
- S: All old.
- T: Yes, what else . . . what about the surface? . . . are they all the same or different? . . . what other qualities do these objects have in common aside from being old?
- S: . . . different.
- S: Textures. . . smooth, . . fuzzy.
- S: Made of different materials, thick . . .
- T: Yes, which one is thick?
- S: This one is thick, . . .
- S: This one is bumpy.
- T: Yes, all the surfaces here illustrate texture . . .

Students were to use the above still-life arrangement as subject matter for a pastel drawing in which they were to depict objects, texture, and mood. They were asked to plan their ideas by making preliminary sketches before starting the final drawing. In these sketches they had to consider the arrangement of objects on the page and the choice of colours to express the mood they wished to convey.

Students were asked to mix colours to suggest the three-dimensional quality of the subject depicted, and to describe texture. Four sessions were to be used on this project. During this time, I helped students with individual problems. Most of their questions were concerned with colour mixing and with achieving the textural appearance of the barn door, the softness of the animal's fur, and with the weave of the basket. Students were asked to observe the objects, to touch them, and to see how light hit them in order to perceive their texture. They were told that by attempting to draw lights and darks as observed on the model, they would be able to suggest texture and the three-dimensional quality of the object.

#### Results of the Studio Activities

Most of the students arranged the objects as a still life to tell a story or they used these objects to depict a scene. Yet, at first they were afraid to change both the colour and position of the objects in their drawings. They asked, "Is it okay if I draw the bear so that he stands up?", "Can I change the colour?" After a few sketches, many began to rearrange the objects with less restraint.

#### Carry-through drawings

It is interesting to note the varied approaches to subject matter, use of colour, and creation of spatial relationships. Figure Nos. 24, 25, 29, and 42 illustrate a schematic manner of describing space; Figure Nos. 26, 30, 33 and 39 use overlapping shapes to depict space. In Figures 36 and 43 the student attempts to depict subject matter in a three-dimensional manner as well as to indicate depth. This was rarely accomplished in this class.

In Figures 24, 25, 26, and 38, pastel is handled like crayon to

fill in outlined areas. In Figures 30, 33, 34, and 39, the pastels are used for textural effects.

The lesson provided an opportunity to explore pattern, see Figures 26, 28, 29, and 40, where pattern becomes an important aspect of the drawing. Others used the subject matter to tell a story (Figures 24, 25, 29, 33, and 39).

#### The carry-through project — blowups

The approach to this part of the project was quite imaginative. (See Figures 27, 28; 31, 32; 34, 35; and 40, 41; for carry-through accompanying the first drawing). In Figures 27, 28, 29, and 40, objects are altered through change of pattern. Metamorphosis is also achieved by a change of colour (Figure 34), light and dark (Figures 31 and 32), and natural event — weather (Figure 35).

Although there was not much group response during the viewing of slides (Dallaire and Pellan) several students later employed pattern, as seen in the slides of Pellan's work to change their blowup (Figures 29 and 40).

It is interesting to observe the range of expression in the Figures 39, 40 and 41; here there is an awareness of the formal possibilities of colour, form, and space. This student mentioned the slides as the inspiration for her ideas " . . . they showed me the many ways you can paint and draw one subject."



## COLOURED PICTURE

- 80 -

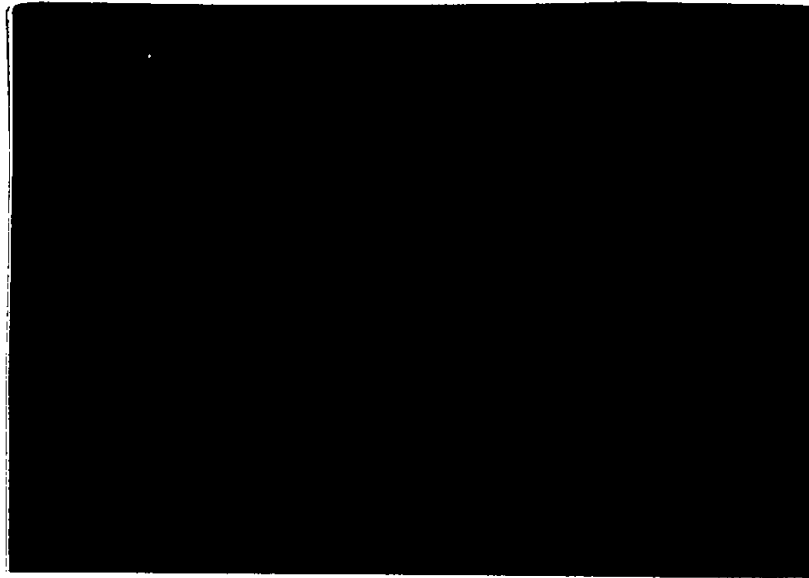


Figure 24 — Drawing

"I don't have texture in my work, it is very exciting and fun. I like the forest, the animals and the colour."

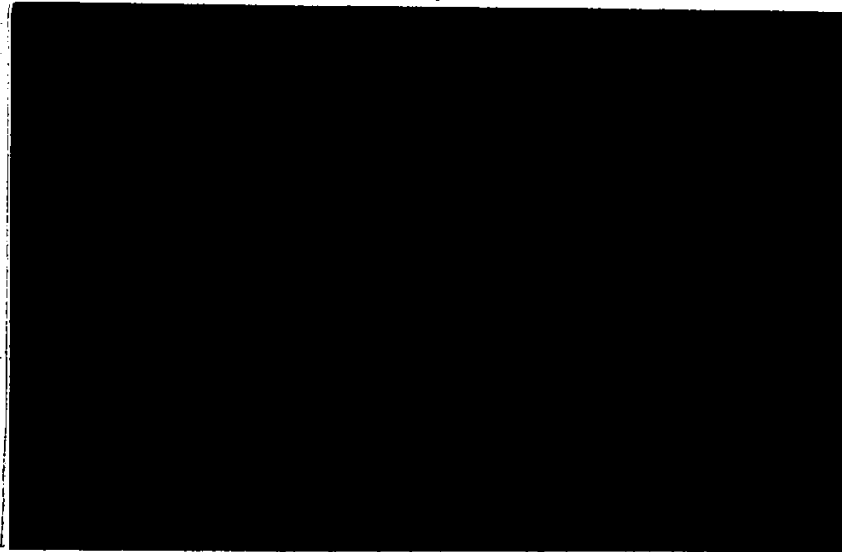


Figure 25 — Drawing

"The wood and fur on the Teddy Freddy bear has texture . . . basket and pillow have textures.

The mood of my work is messy and funny. I like drawing a Teddy Freddy bear. Because he is funny.

I am not so satisfied with the drawing of the basket it was hard to draw. It turned out pretty good, I could have improved it by taking more time."

# COLOURED PICTURE

- 81 -

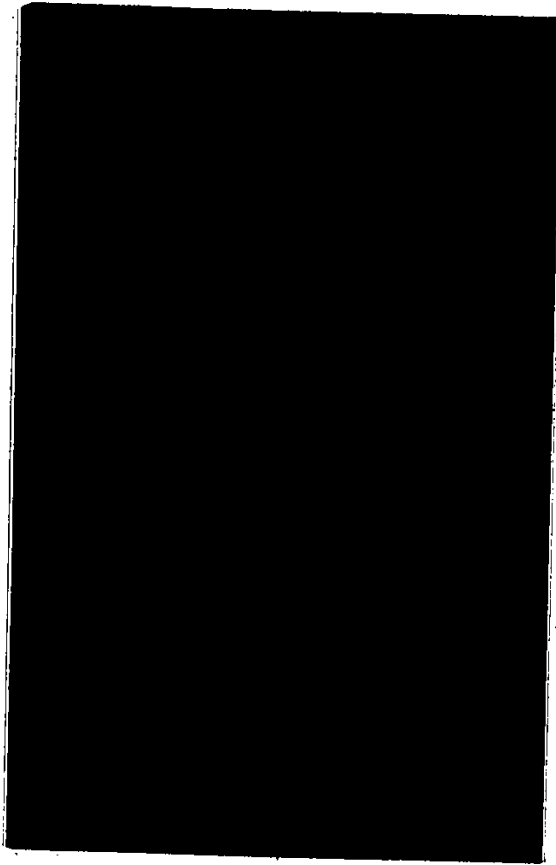


Figure 26 — Drawing

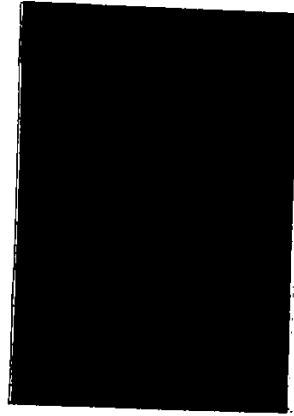


Figure 27 — Blowup



Figure 28 — Metamorphosis

Figure 26

"My drawing shows happiness. Surface interest is shown by lines and round circles and corners.

I have texture on the door and basket. It makes the drawing come out, you can spot it the colours stick out.

The basket is mood it has bright colors on it."

Figure 27

"An old rusty affect. I like this one better, a very old affect."

Figure 28

"A colourful affect:"



Figure 29 ← Drawing.

"Form is the way you blend everything together. The way the chasion fits on the chair and the door matchs the barn, the way the horses are sicuivated.

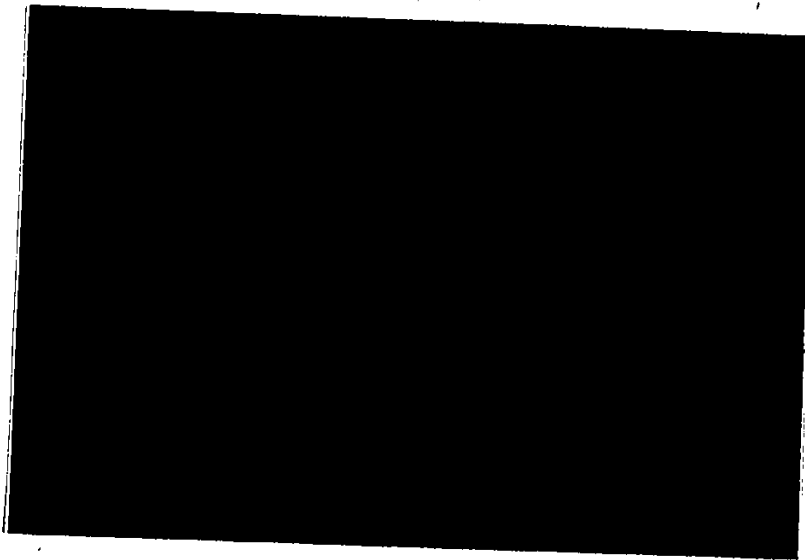
The big white house and the tree has colour, texture. The horse is a realistic color, the trees aren't pure greens.

The mood is freedom and quietness, people would see this as the country.

The left shows imagination from reality, the form changes into a design by the way I rearranged the designs. I have a excited mood . . . the design because it show excitement and a quiet mood, the country."

# COLOURED PICTURE

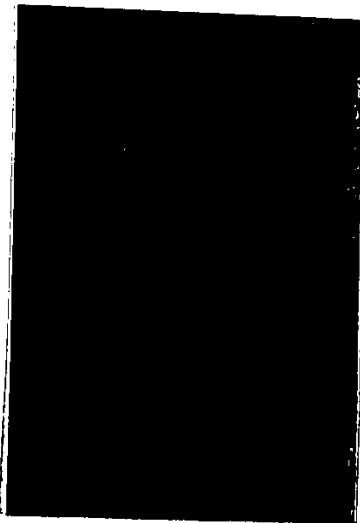
- 83 -



*Figure 30 — Drawing*

"I like the texture of it because it makes it more real and a lot better. The mood is different and has different ideas. The parts I like is where the bear is and the clouds and the tree because I like the position.

This is the most interesting because it has all the details between the two small ones and has more life."



*Figure 31 — Blowup*



*Figure 32 — Metamorphosis*

"The effect of the blowups is that it could be change by the weather or rain and one is a part of the big one. The forms change by the sun. I changed these because one could be raining and the other in a bright sunny day because it is a lot brighter, the other is dull. I like the one changed by sun it is brighter and full of life."

# COLOURED PICTURE

- 84 -

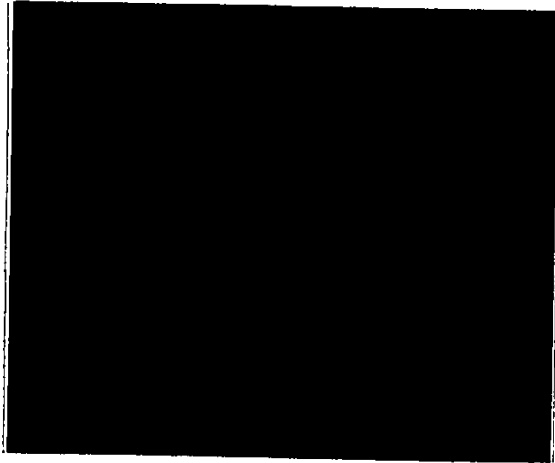


Figure 34 — Blowup

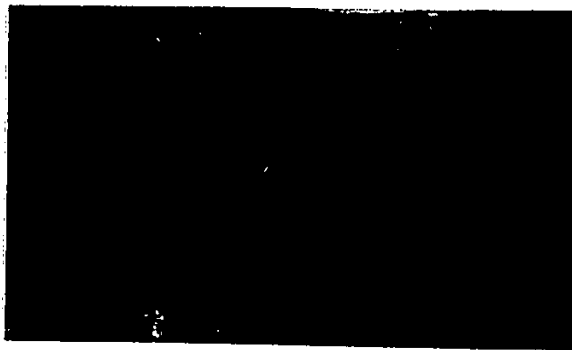


Figure 35 — Metamorphosis

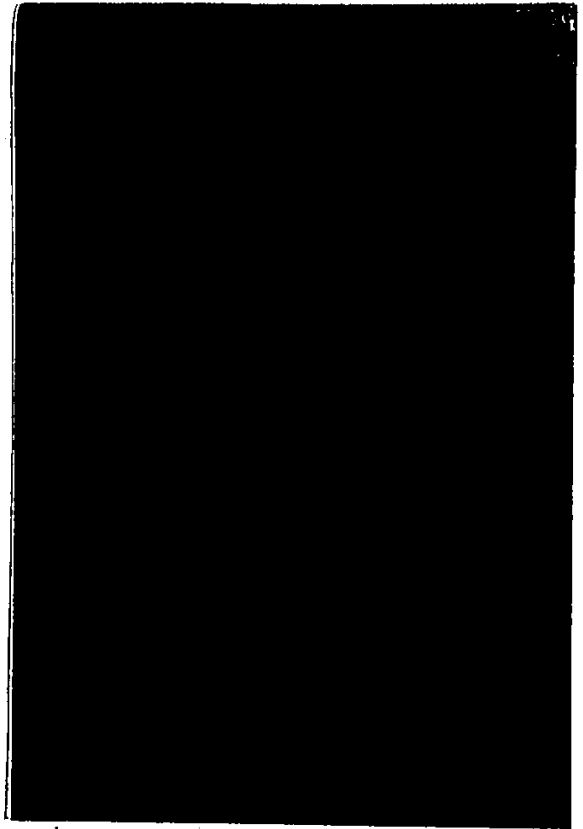


Figure 33 — Drawing

Figure 33

"The bear is in an alley . . . it is dark and is going to rain.  
Yes, I show texture, a pattern. It has a deep mood.  
People can see it as gloomy, bright (maybe)."

Figure 34

"I have texture on this wall, no blank spaces. This is happy."

Figure 35

"It makes me see what a sun should look like, instead of a clear day it becomes a dark sky by adding a cloud . . . I like this one it looks better the dark colors overlapping makes it a sad."

# COLOURED PICTURE

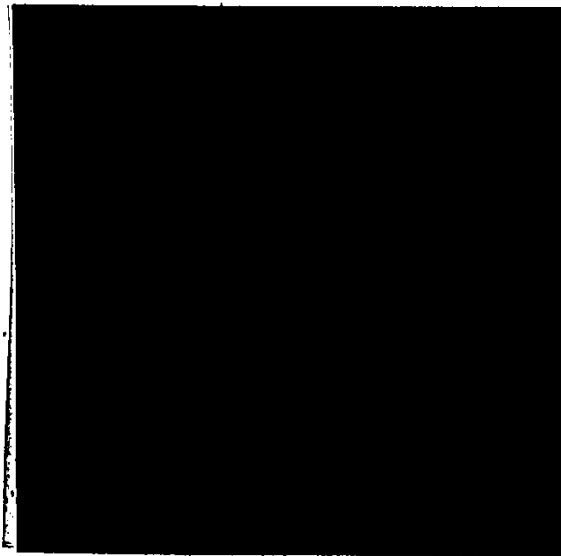


Figure 36 — Drawing

"I show form by the shape of objects in the picture. There is texture and texture contrast ruffness-door and wall, softness-teddybear. The background and basket has texture contrast. Colour is used to give form, texture and mood. The mood is peaceful, in the way everything is placed, its all in their place."

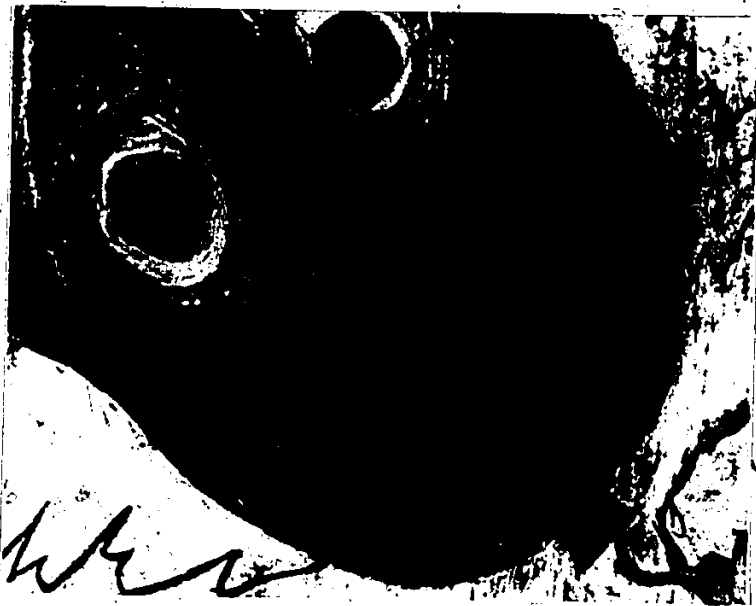


Figure 37 — Metamorphosis

(See text and blowup (of this student's work) on the following page).



Figure 38 — Blowup

Figures 37 and 38

"The effect of my two blowups are they both have textures, different colours, etc. The form changes by the way I made my colours join.

I like the picture of the blowup bear more because I thought of it more. It is more interesting because it just drifts away. The mood that I expressed in each are silent movement."

## COLOURED PICTURE

- 87 -

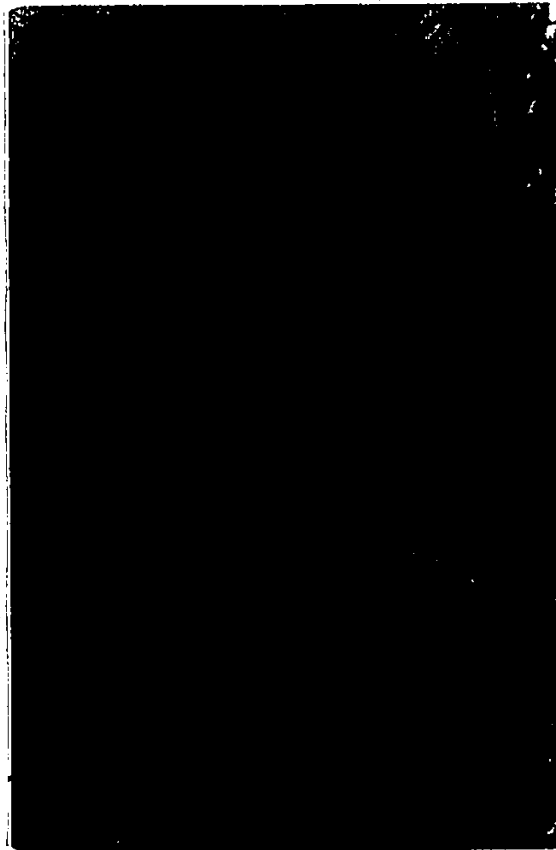


Figure 39 — Drawing

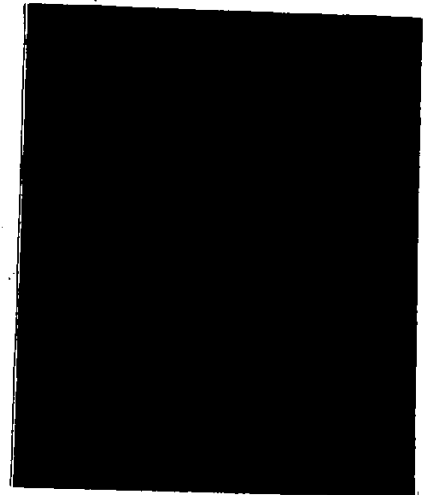


Figure 40 — Metamorphosis

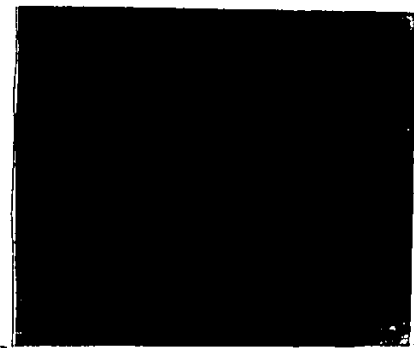


Figure 41 — Blowup

### Figure 39

"This picture represents a story . . . the house is old; the children left their toys to close to the fireplace and some sparks from the fire caught on them and set them on fire.

—I tried to show texture and form as well as I could. I tried to make the toys look real like they were in a store."

### Figure 40

"I took the upper right hand corner, by colouring it in squares I was trying to get something like a checkerboard to emphasize the squares and not so much the picture. I feel this did not work because the colours did not blend in. The door and fire were okay I guess but the background (the colours were negative, I was trying to bring them with positive) did not look right. I think I emphasized the grey as the background and not the checkered feeling."

### Figure 41

"The picture of the door and fire I tried to show the shaded on dark areas of the door with the texture of the wood. I feel that this picture could be improved with practice.

I liked the slides, they showed me a challenge to try, there are many ways to draw or paint one thing."



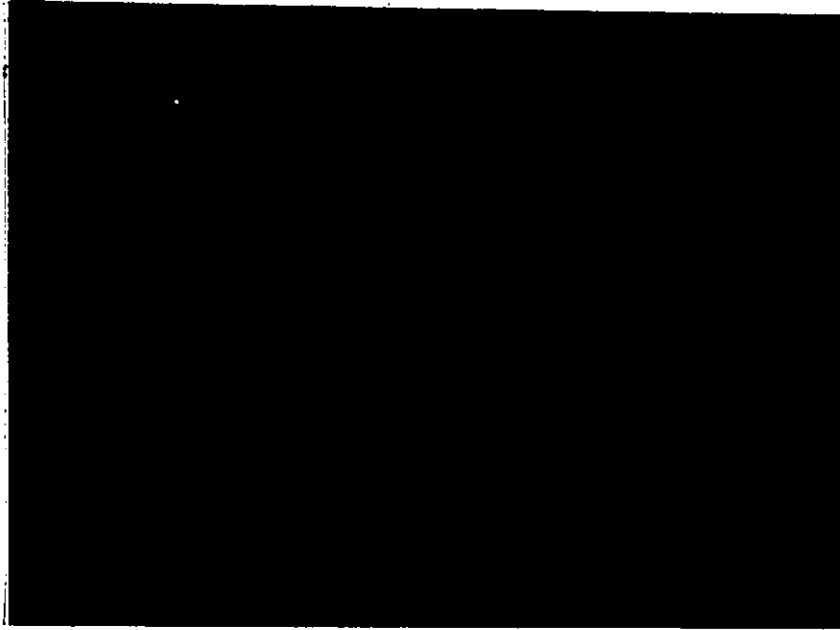


Figure 42 — Drawing

"Form: the shape of it, the roundness or angular shape . . . yes, in the sandpail.

Contrast is in the sand and sky, by messing it (not keeping it in perfect order) by using several colours.

To show the thought of a child, I don't have form, yes, I have mood, the thought of a child (if it's a mood).

It's mainly flat . . . I had trouble making the skin colour real, it looks okay now."

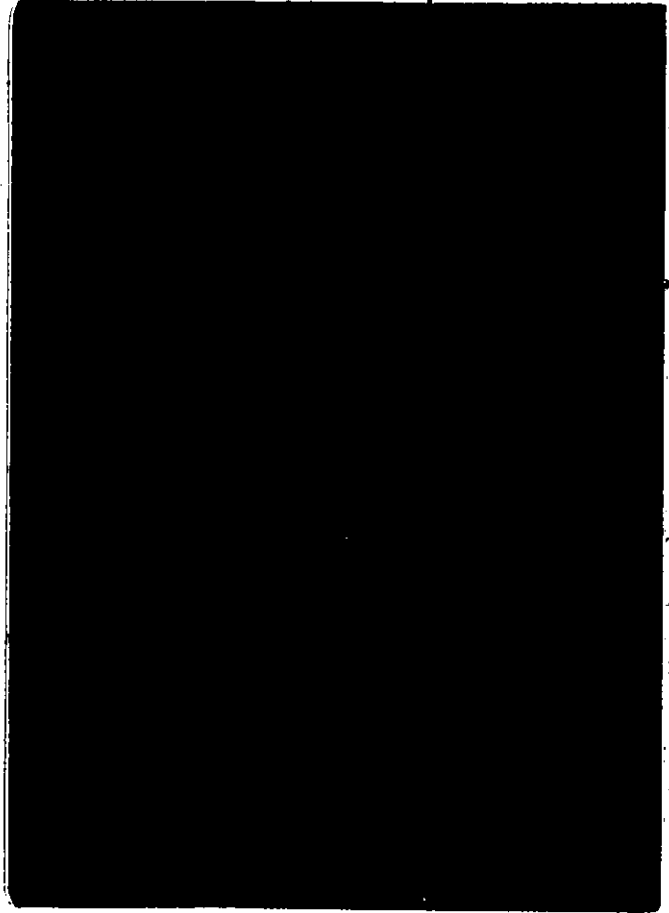


Figure 43 — Drawing

"A story . . . an imaginary mood. It forms a picture by making little into big. The bear I saw it sitting on a desk . . . I get it with my imagination. The people make it interesting."

### Viewing of Slides

When students completed their first pastel drawings of the still life arrangement, they were introduced to the concept of metamorphosis in nature and art.

Photographs and slides of paintings were viewed on two separate occasions to introduce the study of the Surrealist movement, to consider artistic expression in relation to this movement, and to provide a stimulus for studio work. I hoped that because students were involved with the problem of depicting texture and pattern in their drawings, they would notice these qualities in the work of the above artists. The slides failed to produce the desired results. Dallaire's work, illustrating metamorphosis of expression, were too abstract for most seventh-grade students to understand. Their comments were directed only toward the physical appearance of the subject matter and comments, such as, "it looks funny" were typical. No response was directed to the textural qualities evident in his work, however, response to texture and line did occur when discussing the photographs depicting metamorphosis in nature. It is interesting that texture was described in terms of the element, line — bumpy lines, choppy lines, etc., with which students had worked in Lesson 1.

Interest in Dali's work was directed to the unusual depiction of the subject matter.

The following excerpts taken from the class discussions during slide-viewing are transcribed in the sequence in which they occurred:

Dallaire, La Vieille Demoiselle.

Dallaire was introduced as a Quebec artist; students were asked to give their reactions to the work.

- S: . . . that lady looks like a man.
- S: . . . fish.
- S: . . . olden days.
- T: Why do you get that impression?
- S: Clothes, the hairstyle. . .hat.

I mentioned that the subject matter of the painting was a portrait of a woman in her Sunday dress. The artist's aim was not to copy nature directly but to do a decorative work.

- T: Do you notice the texture? Is it rich or dull?
- S: Dull. [I feel that this response was directed toward the colour.]
- T: . . . he deliberately tilted the table top . . . notice the way in which the doorknob projects straight out . . . there are a lot of horizontals in the work . . . he tried to flatten space . . . it was done here as a reaction to earlier art styles . . . when artists tried to imitate nature . . . and paint things the way they would look when looking through a window . . . . Dallaire is trying to flatten space here. Do you notice any other devices . . . things he does to flatten space . . . ? Look at the way he shows pattern.
- S: The eye.
- S: The head.
- T: Do you notice the glass?
- S: It looks crooked.
- T: That is because he tried to alter the real pattern and shape to emphasize the design elements in the work . . .

Dallaire, Femme Assise.

- T: In this work we see the same altering of body parts to emphasize design elements . . . notice how the arm follows the table top; that brings the objects in back closer to you.
- S: Arm looks like a knee bent. . .

Dallaire, Bossue a l'ombrelle.

- T: . . . what do you notice has been happening in this work . . . ?  
Compare this with the first two slides.
- S: . . . more imaginary, skinny.
- T: What of the texture?
- S: . . . there's light and dark . . .
- T: Yes . . . he has been altering nature more . . . from the angular  
form his work is becoming more decorative . . . imaginary.  
Notice the light and dark, texture and pattern are becoming  
more important.

Pellán, Quatre Femmes.

- T: What are the main elements in this work? . . . Does it tell  
a story? . . . What is the artist's intention? . . .
- S: . . . people look as if . . .
- S: Orgy, miss.  
. . . like made cut of stones . . .
- S: Woven, . . . a needlepoint.
- T: Yes he emphasized texture and there is a lot of attention to  
surface detail. He tried to depict female figures. . .
- S: Where?
- T: What other elements does he use here — colour, pattern, shape?  
What kinds of shape?
- S: [No answers were given; there was a lot of talking at this  
point.]

Pellán, Detail of Quatre Femmes.

- T: Here is a closeup of this work.
- S: ah, . . . neat . . .
- T: It's decorative, he squeezes paint from tubes to get that  
rich textural surface . . . Notice the quality of lines,  
they're very rhythmic.

Following the above presentation students were given instructions regarding the second part of their studio project, refer to pp. 76-77. The following slides were shown during a later class: Dalí, *Illuminated Pleasures*; Man Ray et al., *Cadavre Exquis*; Pellán, *Sur La Plage*; and Dailaire, *La Tragedie*.

Dali, *Illuminated Pleasures*.

Surrealist work was introduced as a form of expression which began in Europe after the First World War. Students were informed about the historical, political, and social context in which the movement originated. They were told that both the social and political contexts were an important factor in the strength of the movement. The Surrealist artists were unique in that they were active as a group; they met to discuss politics and social issues as well as their art. The dissatisfaction with the times was an important factor. The artists used irrational imagery to express their discontent.

Dali's painting, *Illuminated Pleasures*, was projected on the screen, and a brief introduction to the artist was given:

- T: There are many interpretations of this painting, . . . I am interested in hearing your impressions . . .
- S: Broken egg.
- S: Head . . . cup.
- T: The Surrealists intended to shock people through their art, so they depicted real things in unusual ways . . . You have a woman's head which is also a cup placed beside a head of a lion. Both have no bodies, they are floating in the sky . . . How, when, would you see these kind of things? Can you think of a time when you might see this kind of image?
- S: Not really.
- T: Surrealism is related to dreams . . . In dreams or nightmares what do you see? Does time follow a normal sequence? What happens in a dream or nightmare?
- S: Things look strange . . .
- T: The theme of this is anxiety, fear and love, does it look like a rational or irrational love?
- S: Irrational?
- S: What does irrational mean?
- T: Not normal, strange . . . because the figures are shown in a strange way . . . the woman and the lion image doesn't express love, the depiction of these images together doesn't really make sense, therefore its irrational. . . [The Surrealists] They use the theme of irrational love in their paintings because love is considered the most irrational of human emotions. . . Surrealists use the

irrational and unusual to shock. The combination of normally unassociated objects in the painting creates this feeling . . . How are the objects painted?

- S: Half and half.
- T: Yes, can you describe why you said that?
- S: People look real . . . but they're not really real.
- S: Shadows are like a hole.
- S: . . . things are strange sizes . . .
- T: . . . the . . . objects are shown the way you might see them in a dream . . . past and present together. . . The painting represents a dream . . .

Man Ray et al., Cadavre Exquis.

- T: How is this done? Is it like any other project you did? [No answer — alot of unrelated talk.]
- S: . . . . .
- T: This drawing illustrates the result of a game that the Surrealists played. It was called Cadavre Exquis . . . they folded paper into as many sections as there were players . . . and one artist started a drawing, the next one continued from where they left off without seeing what the first player drew. This game was one way of arriving at irrational strange images . . . they incorporated these images into their paintings . . . The Surrealists also wrote poems in the same manner as Cadavre Exquis . . . The end result also wasn't rational . . . it was meant to reflect the times, . . . war . . . These Surrealists were a group . . . they were real buddies, they got together to talk, drink, and play this game . . . while discussing their art . . . . Do you and your friends ever get together to talk about things you do? . . . in school . . . .
- S: Not really.
- S: No.
- S: What is the game called?

Pellan, Sur La Plage.

- S: . . . . strange . . . .
- S: . . . . wow . . . .
- S: Dream.
- T: Yeah, how do you get that impression?
- S: Things floating.
- S: Sizes different . . . .
- S: Shapes, colours . . . .
- T: How are shapes different?
- S: Because they're upside down . . . .
- S: Designs.

Students were told that Pellán was influenced by the Surrealists when he lived in Paris and that he was a Quebec artist.

- T: . . . . . Because there were so many members of the group the styles of the different members were different . . . . . Look at the expression on the face . . . what do you notice?
- S: [No answer.]
- T: . . . the image of the man is shown static and . . . larger than the women . . . . . The women are in frolicking positions. The movement of the nudes contrasts the static position of the man who is an outsider looking into a world of playful enjoyment.
- . . . . .

Dailleire, La Tragedie.

- T: Do you remember this artist? . . . How did he change the image from an appearance of reality?
- S: . . . floating objects.
- S: Holding paper.  
. . . different things.
- T: Yes.
- S: Tree for hair.
- T: The symbol of woman is shown as growth . . . tree . . .
- S: Arms too big.
- S: Neck too skinny.
- T: He changes the body to emphasize dream images . . . the star symbolized hope . . . . . The work is a comment on the times . . . too much emphasis on technology.
- J: What are some of the ways artists change forms?
- S: Colour.
- S: Crazy things together. . . . lady and tiger.
- S: Pattern.
- S: Texture can be weird.
- . . . . .



PART I: GRADE SEVEN  
UNIT II: LESSON 4  
COLOUR AND EXPRESSION IN NON-FIGURATIVE ART

Purpose

1. Through discussion, observation, and personal exploration the student is taught that: (a) the emotional and symbolic content of colour in painting is an important aspect of art expression and (b) the physical characteristics of colour (associated with thermal qualities) are a formal device used to describe picture space, etc.
2. To impart knowledge about painting techniques used to express mood.
3. To encourage the study and appreciation of the Surrealist-Automatist manner of expression and to show its role in the invention of imagery and iconography in much of twentieth-century art.

Description of Teaching Method

This lesson was composed of discussion periods, slide viewing, and studio work. There were three studio assignments: (a) students mixed colour to express a mood and feeling — happy, sad, hot, etc.; (b) students used colour and shape to express the mood of music; and (c) colour, shape, and the Automatist technique of working were employed to depict a season in a non-figurative work. These three activities enabled students to acquire familiarity with this medium, to mix colours, and begin to think of the expressive and formal potential of colour.

I began this unit by reviewing some basic principles of colour theory. For this purpose, a colour wheel illustrating the three primary

colours and various mixtures of secondary colours was employed. Questions such as the following were asked:

What is a primary colour? What is the importance of the primary colours? Name them. How does one mix secondary colours such as orange, a yellow orange, . . . ? What is the definition of a tint, a tone? How are they obtained?

The concept of colour and mood was introduced. Students were reminded of their earlier project — line drawings (Lesson 1) and of the association of line and mood. The following questions were asked:

Can one associate particular colours with moods? . . .  
What colour or colours would you associate with "happy"?  
Would everyone see happiness in the same way?

Through discussion students discovered that there were different associations for each mood. Excerpts of the conversation follow:

T: If I say red, what associations come to mind?  
S: Blood . . . red cross . . . .  
S: Wine.  
S: Flower . . . .  
T: Good, now what about the colour green?  
S: Frog . . . green . . . .  
S: Summer.  
S: Sick.  
S: Martian.  
T: Yes, colours can be affected by their surroundings . . . take the example of the purple of my sweater . . . does this colour look the same when it is surrounded by a large brown area? . . . what happens to it when it is placed beside a blue area?  
. . . . .

Two squares of equal size, and identical hue, were held side by side to illustrate how colour intensity is affected by its surroundings. These two squares were then placed on two larger squares of identical size but of different hue. Students were asked to describe the intensity of the original squares. A studio project followed. Students were told to express a mood, such as "happy", "angry", etc. through the use of colour and shape. The purpose of this exercise was to give students the oppor-

tunity to mix colours and to explore its expressive potential.

Day 2: Discussion focussed on colours and intensity.

- T: There is not only one type of red or green . . . . Anyone know what intensity means? I have examples of the exercise where we started out mixing colours . . . .
- If you are going to express a mood of a colour . . . what kind of things will you consider?
- S: Colours.
- S: Shade . . .
- T: Yes, what else?
- S: Background.
- S: Mixtures.
- T: Good. Point to anyone work here and say the mood that it brings across.
- S: Crazy . . .
- S: Angry.
- S: Fast. [The last two referred to the same work.]
- T: What brings across this angry feeling?
- S: Sharp shapes.
- T: . . . do the colours look sharp?
- S: No . . .
- S: Can be a dull anger . . .
- T: Yes, the result looks angry . . . .

A studio activity followed. Debussy's *Sound of the Waves*, from *La Mer* was played. Students were asked to listen to the music and to paint a non-figurative work expressing the music.

The concept of Automatism was introduced through the work of Borduas. Discussion focussed on the historical, formal, and expressive implications of Borduas's work (pp. 106 - 108). Following this discussion, in order to explore relationships of colour and space students were instructed to paint an abstract work of a season.

### Results of Studio Activity

Observation and comparison of the three colour-mixing exercises done by this group indicated a gradual improvement in the ability to

handle paint, mix colours, and to use this medium to express a mood or theme in a non-figurative manner. For this grade, one exercise period would have been insufficient to acquire familiarity and control of the materials — or to gain the concept of colour required to paint imagery in an expressive manner. Paintings produced earlier in the term consisted of unmixed flat colour applied to white backgrounds. In these works no consideration was given to relationships of positive and negative space. Occasionally, a coloured border was placed around the outside edge of the work or a halo of colour surrounded the subject.

#### Colour mixing & painting

Early attempts at mixing colour were quite limited. Figure 44 illustrates a painting in which use of colour was somewhat less inhibited. In Figure 46, apart from mixing of green and purple, only white was added to the other colours in the palette.

After this initial exercise it was necessary to show examples, and describe abstract works evoking moods so as to consider relationship of colour to shape and space.

#### Painting to music

My reason for choosing slow and soft music was to relax the students so that they could think of appropriate colours and shapes to express the music. It was interesting to observe the range of forms depicted and the varied descriptions of the record (Figures 47 and 49).

The following are student descriptions of the music:

It felt peaceful, yet there was some excitement . . .  
. . . like a quiet day, when suddenly a storm came up.  
. . . it reminded me of a forest free and peaceful . . .  
with animals and birds, yet there is always the danger of a  
tiger lurking.

A few mentioned that they didn't like the music; therefore, their work was "blah".

#### Painting of seasons

More students considered the spatial implications of using colour (Figures 50, 51, 52) than in the previous exercise.

Also greater evidence of colour harmony to express themes is evident. When describing their works comments were directed to the subject matter and symbols. There was no mention of texture, shape, space, etc., although we talked about it when viewing the slides of Borduas's work and students had worked with problems of texture in pastel drawings and collages. This indicates that terminology employed with one medium was not transferred to another at that time. Figures 52 and 53 display a similarity to the forms of Borduas, proving that viewing the slides had some influence upon their art expression.

# COLOURED PICTURE

- 101 -

"This is a mixed-up  
angry mood — dark colors,  
dullness fast and gloomy  
from red in the center."



Figure 44 — Colour  
Mixing

"A changing mood  
red is exciting, blue  
is quiet, black is sad.  
I showed changing by  
blending colors."



Figure 45 — Colour  
Mixing

"I tried to show  
excitement with bright  
colours and dots for  
party excitement."



Figure 46 — Colour  
Mixing

## COLOURED PICTURE

- 102 -

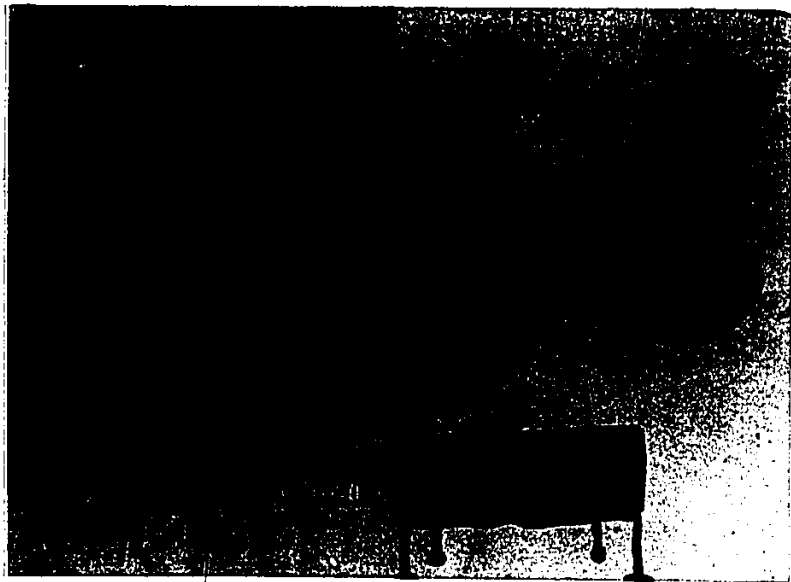
"It reminded me of two fire-breathing animals fighting."

Figure 47 — *Painting to Music*



"The music sounds like nature. It feels like you're in the woods with animals as your only friend. The deer and birds are your best friends. It's peaceful. You have enemies like the tigers and what not and every-time they attack you. escape."

Figure 48 — *Painting to Music*



"It didn't really express a mood I did find that the music was soft and suddenly changing many times, I expressed it by light and dark color changes. The end was strange (so I expressed it strangely)."

Figure 49 — *Painting to Music*

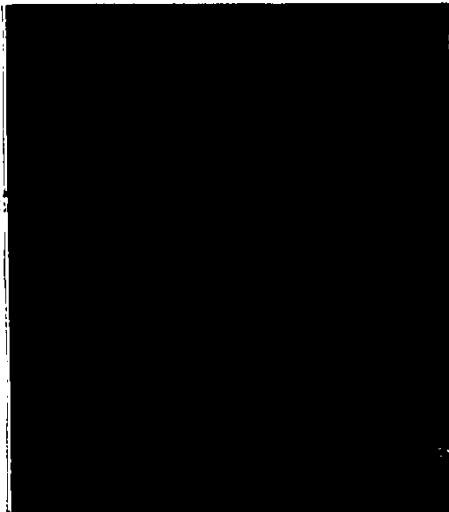




Figure 50 — Season Painting

"I tried to show winter, cold blues its in the city the shapes are cold. Colors are a cold mood. It shows winter droopy. The repetition, of the colors show same day (scenes) in winter no life. No wierd lines to show excitement it is still, no moving, no strong expression."



Figure 51 — Season Painting

"Rocks in Rivers."



COLOURED PICTURE

- 104 -

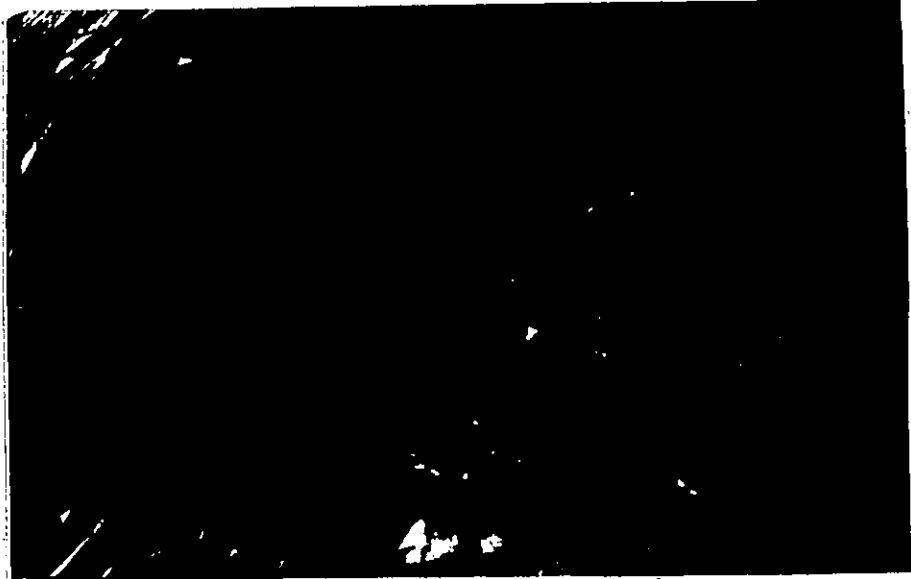


Figure 52 — Season Painting

"The change of seasons . . . like the music I heard."



Figure 53 — Season Painting

"The freedom of spring."

COLOURED PICTURE

- 105 -

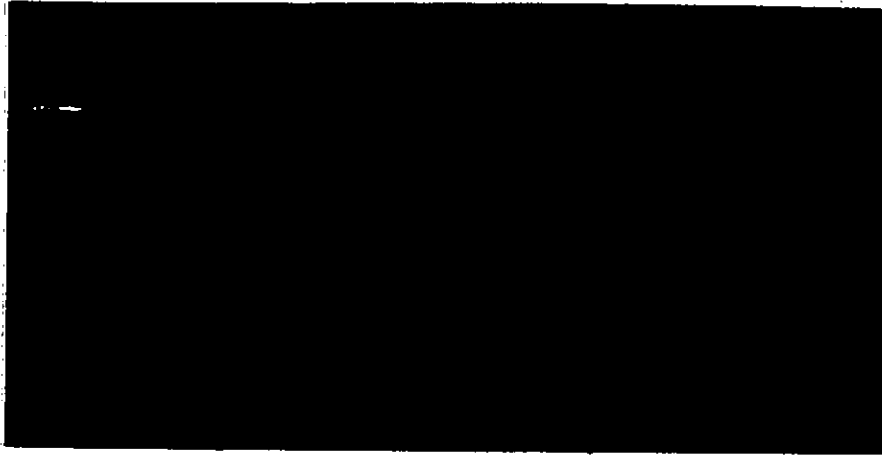


Figure 54 — Season Painting

"Its a picture of summer, open fields and green."

Discussion of Slides — Automatism

Students were introduced to the concept of Automatism in painting. Reference was made to slides viewed earlier in the term which related to this movement. Some art history background was given. A definition of Automatism and its role in Surrealist expression was explained:

Students were told that the slides they were going to see were the work of a Quebec artist, Paul Emile Borduas.

T: . . . . .  
Borduas was . . . the founder of modern painting in Quebec . . . was influenced by the ideas of André Bréton . . . and the ideas of Freud . . . . . Does anyone know who Freud was?

S: Yes, a writer.

T: What did he write?

S: Science fiction.

S: Modern art.  
. . . . .

Freud was introduced as one of the founders of psychoanalysis or psychiatry.

T: . . . through psychoanalysis, the psychiatrist hopes to learn . . . what is troubling his patient. He does this through having the patient relate his subconscious, suppressed desires, or fears. Through this method . . . one verbalizes his thoughts as they come to mind, not in the natural order, as they occur in day-to-day activity . . . but . . . rather like the free association of thoughts as they occur in dreams.

. . . . .  
The art movement of Surrealism was related to this method of dream analysis . . . Surrealist artists depicted images without censorship, as they appeared in dreams . . . In their work . . . emphasis was placed on the irrational because of the times . . . . . Do you remember what happened in Europe in the forties?

S: War.

T: Yes . . . . . Before that, artists perhaps thought that rational ideas were okay . . . . . War destroyed faith in what was believed to be a rational world. . . . so artists looked into their subconscious to find irrational ideas for art images. Borduas was influenced by these ideas.

... he started out as a Realist . . . and did church paintings. Quebec, in the thirties, was controlled by the Church. Borduas' paintings, . . . and ideas were a revolt against the establishment in Quebec, and against the Church . . . .

Borduas, Printemps.

- T: . . . this was one of his early Automatist-style works. . . .  
S: Weird.  
S: . . . neat, . . . realistic . . .  
T: What are the forms like?  
S: Half and half.  
S: Looks like animals . . . animal-like forms.  
T: Yes the forms are animal-like. Automatist artists were trying to break away from the realistic way of depicting images . . . . In this painting the images are like the free association of dreams . . . ideas just flow. Okay . . . if you just let your hand move . . . not think of an object . . . and forms evolve which may be related to . . . the subconscious world of dreams. How do the forms look? What kind of space does he use? Is it realistic?  
S: A lot of space.  
T: Is it deep or crowded?  
S: Is there a difference between the background and the foreground objects?  
S: The background is shaded . . . dark . . . the objects are lighter.  
T: . . . so you have definite objects on a darker ground. Are there any adjectives you can use to describe this work?  
S: Looks like animals . . . like a dog.  
S: Space . . . people . . .  
S: Eyes . . . jigsaw puzzles.
- .....

Borduas, Cimetiere Marin.

- T: What is the difference between these forms and the forms in the other paintings?  
S: Other . . . more realistic.  
S: Red . . . and white here . . . earth colours in other . . .  
S: More movement here . . . curvy.  
T: Can any main movements be traced here.  
[No response].  
T: Are there different shapes? What about the way he uses colours? Are there many colours?  
S: Three colours.  
T: How can you get interest with three colours?  
[No response and a lot of talking begins].

T: I showed you these to . . . show you that the approach here is similar to the process you were using in your mood paintings . . . .  
We are going to continue with the use of colour . . . theme . . . of a season . . . .

## PART 1: GRADE SEVEN

### UNIT II: LESSON 5

#### COLOUR AND EXPRESSION IN FIGURATIVE WORK

##### Purpose

The aims of this lesson are similar to those outlined in Lesson 4, page 96. Here students apply knowledge acquired previously to create an expressive work utilizing imagery and mood. Illusionistic-style works of Surrealist artists are viewed and discussed to evaluate growth of perception as measured by student response to the aesthetic qualities of these works.

##### Description of Learning Activity

In our conversation immediately after the introduction to the studio activity, students were asked to enumerate considerations for painting. Excerpts from the dialogue follows:

T: . . . what kinds of things does an artist consider when painting?

S: Texture.

S: . . . colour . . . mixtures . . . .

T: What is the function of texture . . . ?

S: . . . to give forms more definite . . . gives the surface a feel.

T: Does the painting have to be of a realistic subject?

S: It can be of a mood.

T: . . . we are going to be working on a large painting of an imaginary subject . . . the theme is "Under the Earth" . . . . What kinds of things would you see under the earth?

- S: Worms . . . .  
S: Dirt . . . mud, beetles.  
    . . . bodies.  
S: Fish.  
S: Fish? It's under the earth, . . . .  
T: What kinds of colour would you use to paint this?  
S: Brown  
S: Dead people.  
T: Yes.  
S: Ugh, dead people.  
T: Okay . . . how could you get interest . . . when painting  
    the earth?  
S: Dark brown . . . black.  
S: . . . red.  
Yes, . . . think of geology . . . geography, the many differ-  
ent surfaces of the earth . . . Remember that you are  
doing an imaginary painting . . . Is it necessary to  
have all objects in proportion to one another? . . . Think  
of the science fiction films which have been produced  
lately . . . They all deal with imaginary worlds  
    . . . Have you seen any?  
T: . . . you are planning a fabulous new film . . . a voyage  
    to the bottom of the earth.  
S: There was one . . .  
T: Okay, lets say that you're designing a set for another one  
    . . . what kind of feelings might you want to create?  
S: Scary . . .  
S: Fright, fantasy . . .  
T: How would you use colours and forms to express that?  
S: Strange, dark . . .  
T: . . . the choice of colours depends on the mood you are try-  
    ing to create . . . , for instance, a happy mood, would  
    it be dark or . . . light? What about the texture . . .  
    the pattern? How can these elements contribute to the  
    mood? . . . What would the inhabitants of your imaginary  
    set look like? How would you depict them . . . the  
    spaces between them?  
One painting hint that I'll give . . . is try to wash in  
the background first before beginning to paint images  
or details . . . Use a wide brush to start, and then  
    . . . a thinner one, for detail.  
S: Can it be half under the earth and half on top?  
T: Yes, certainly . . . as long as you bring across a feeling  
    in your work . . . Remember . . . you are designing a  
    set for a fabulous new movie.

### Results of Under the Earth Studio Project

For the most part the response to the subject was free and enthusiastic. The grade seven class welcomed the opportunity to invent, and describe their own worlds through painting. Although students were told that they could use collage materials in these works, none did so. Many were too excited about mixing colours and inventing images to consider using collage materials. An older student, who might plan his final product in greater detail beforehand, would be more likely to combine media.

The size of the completed paintings varied. The smallest was 16" x 20" (Figure 66) and the largest was 48" x 60" (Figure 57). The size of the average work measured approximately 24" x 30".

Subject matter ranged from abstract, colour-form compositions of rocks, textural surfaces, roots, and various imaginary plant forms, to the more figurative-style diabolical fantasies of corpses and demonic creatures. A few students painted outer-space landscapes, and several chose underwater themes.

### Use of colour

To observe the results of previous instruction on colour, form, and mood, etc., no restrictions were placed on the choice or quality of colour used in this assignment. The varied effects achieved with colour mixing, to express mood, were satisfactory. Most students were aware of the importance of texture and colour in depicting form and mood. Foreground objects were integrated with the background through the use of colour. One can observe the difference in the handling of paint in the early colour mixing exercises (Figures 44, 46 and 49), where colour

was applied in a flat manner. In this project (see Figures 58, 60, 61, 62, 63, and 65), colour was used for textural effects, light and dark, as well as for pattern. With the exception of Figure 59, the background of the works were painted to harmonize with the objects. In earlier painting projects most students left a white sky; this occurred in their collages as well (see Figure 20, pg. 74 and discussion pp. 69 - 71). In Figure 59, the white sky of the background does harmonize with the white linear forms shown underground. Note the similarity in painting style to Figure 58.<sup>5</sup>

Most students employed many colours for an imaginary rather than a naturalistic effect. Colours were mixed to achieve particular moods (Figures 56, 62, 63, and 60). In Figures 55, 56, and 58, a limited palette is used to explore value relationships. Note the use of colour to achieve rich pattern (Figures 60 and 61). In Figures 62, 63, and 65, there was a conscious awareness of the depth potential of colour. Students wanted certain parts of their work to come forward. In Figure 63, the painting of the fire was a major concern so that the red-orange did not jump forward. In Figure 62, the student wanted the ants to stand out from the rock forms and yet wanted to allow the opening to the top of the earth to show up, because it was the important part of the painting.

<sup>5</sup>It is interesting to note the similarity between the two paintings especially since the two boys did not observe each other at work. They sat at opposite ends of the room.



## COLOURED PICTURE

- 112 -

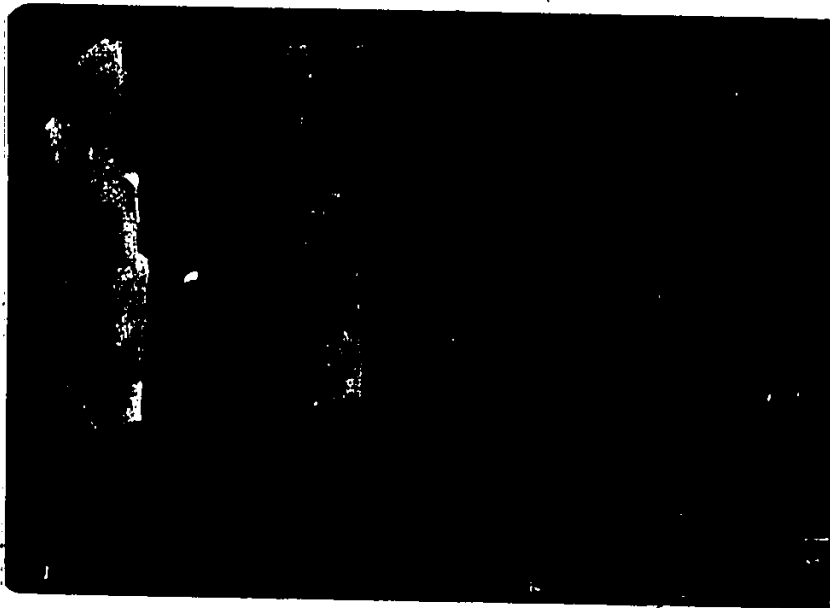


Figure 55 — 'Under the Earth', Painting

"A dark lonely misty city under the earth, I wanted to bring across an imaginative feeling, like something that will never be found, a lost city never seen by humans. Its another world underground. I'm not sure if I could improve it, maybe if I were a better artist, I had a bit of trouble mixing colours, painting, drawing. I'm not too good. I like painting and this was a good subject and I found it easy."

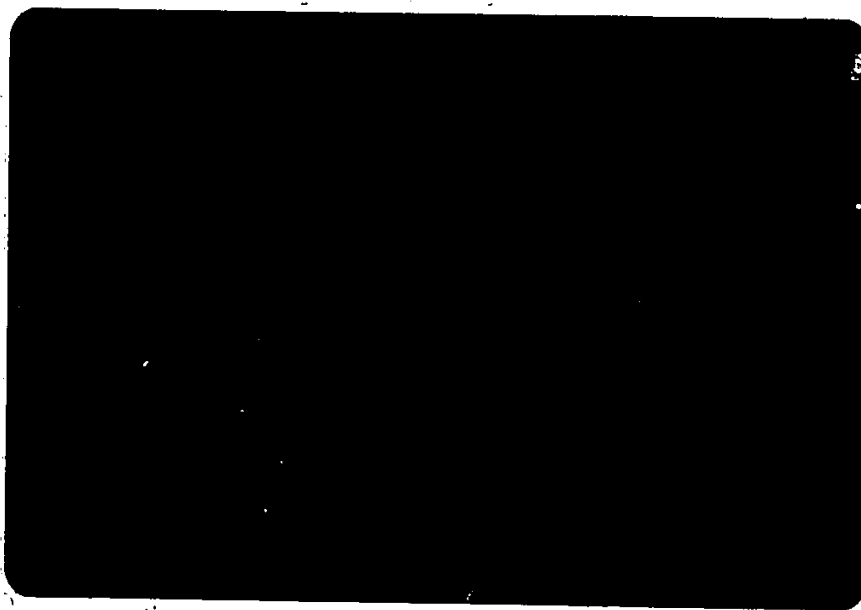


Figure 56 — 'Under the Earth', Painting

"A world beyond our own, the mood is by mixing colour. The composition is organized because it is a few building to identify. I'm happy with the color; but parts could be better. The images give it a good quality."

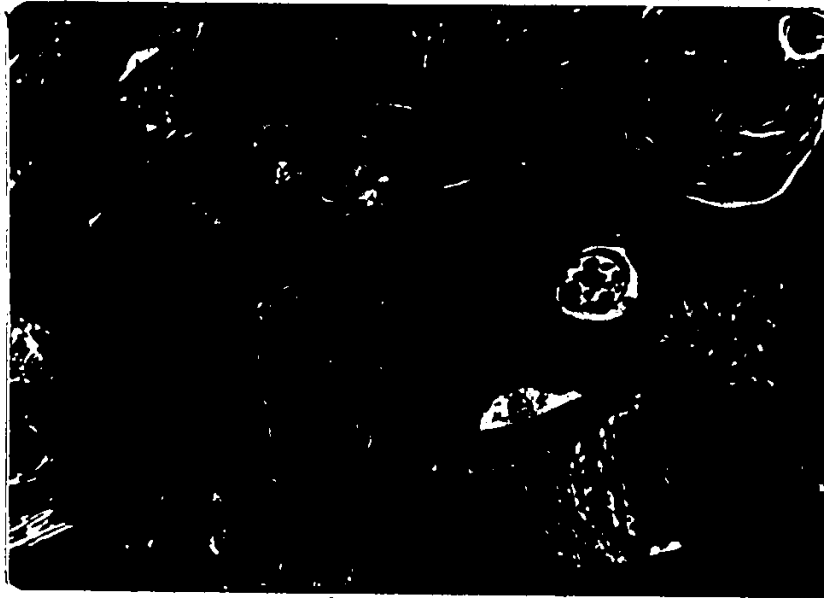


Figure 57 → 'Under the Earth,' Painting

"I tried to act if it was space with weared people and space ships. The shape of the people the blood the color of fire and the weared planet.

I like parts of the spaceship and the planets in the sky. No way, no trouble getting an idea but painting, it was falling all over but it worked. I enjoyed mixing color and making a space future.

I would like to paint something more like Star wars."

# COLOURED PICTURE

- 114 -

## Figure 58

"Form is the difference in it, it change when you change it. I like it . . . it show imagination."

## Figure 59

"I tried to show a feeling of daily life, life, I used colors to make it look more real. I tried to show how it is underground, there are different insects.

I am happy with it because of the difference of the parts. I think under the ground its dark and gloomy and on top it is colourful and more spacey."

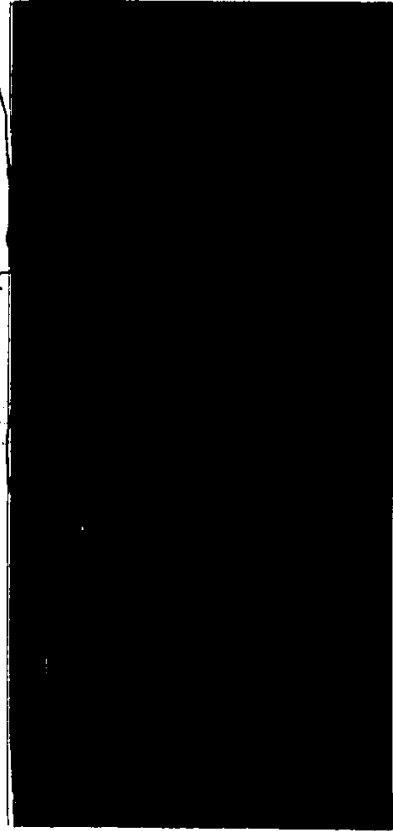


Figure 58 — 'Under the Earth,' Painting



Figure 59 — 'Under the Earth,' Painting

# COLOURED PICTURE

- 115 -



Figure 60 — 'Under the Earth,' Painting

"I showed the way roots grow under the earth on top of each other. The blue is far back down under the earth."

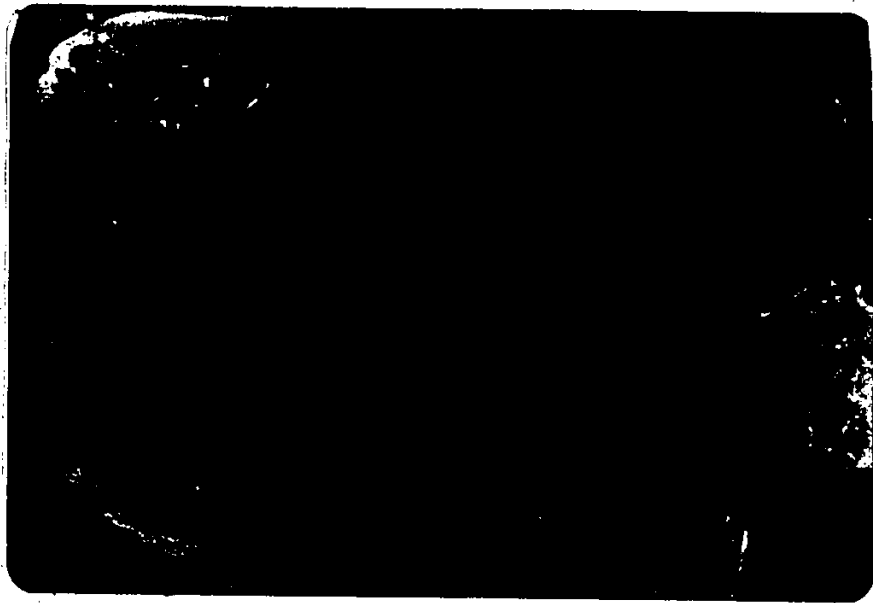


Figure 61. — 'Under the Earth,' Painting

"I put some animals in the picture with plants and trees, in the middle the glowing ball. It is the hot part of the middle of the earth. I put colours that don't match so they would stand out."



Figure 62 — 'Under the Earth,' Painting

"It shows the top of the world to the underearth from the sureness of the upper world to the uncertainty of the underground. The mixture of dark colors show fear, nightly dark of the unknown, underground.

The brightness (looking to the world) are meant to bring out an image, to make you think what the union of all the colors means."

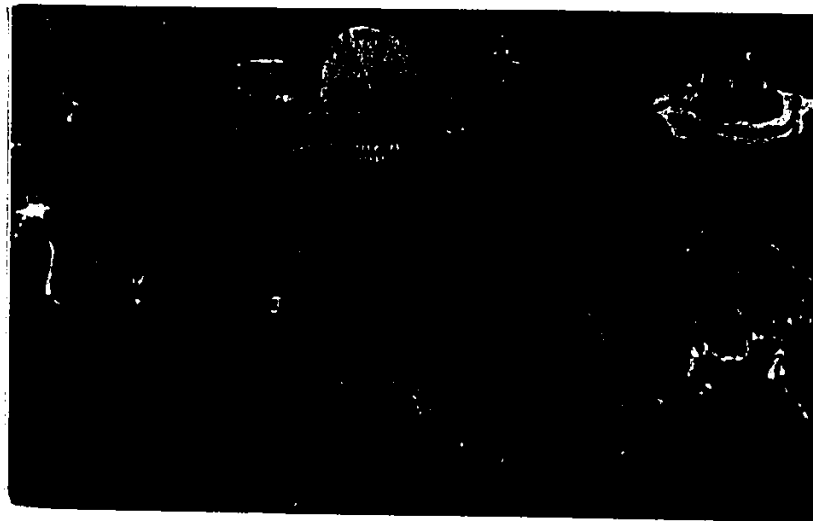


Figure 63 — 'Under the Earth,' Painting

"about the underground . . . an uproar and blazing fire

I mixed color to give it a mood like an uproar. I wanted the orange to not stick out and go in back of the figures.

It was fun, I like the result.

All the figures have costumes on and skeleton heads to make it look imaginary. The big skull is the leader of the devils."

COLOURED PICTURE

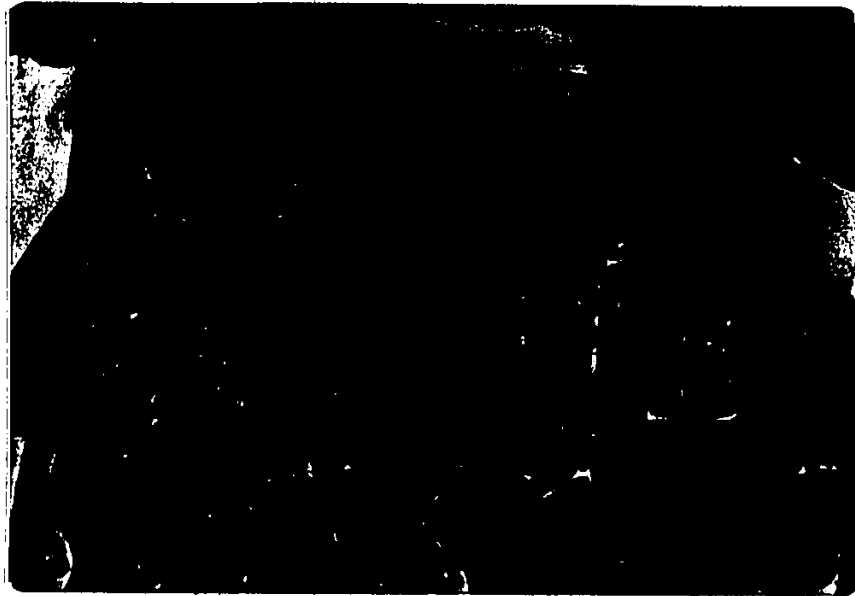


Figure 64 — 'Under the Earth,' Painting

"I tried to bring about the underground loneliness, a place of loneliness. The color, and shape, line all bring out the mood in paintings, all art.

My shapes are different they blend well I'm happy with results. I don't like painting much but I like painting those mood paintings. I learnt that you can combine colors and lines to get nice drawing, I had a trouble getting it to look like insects."

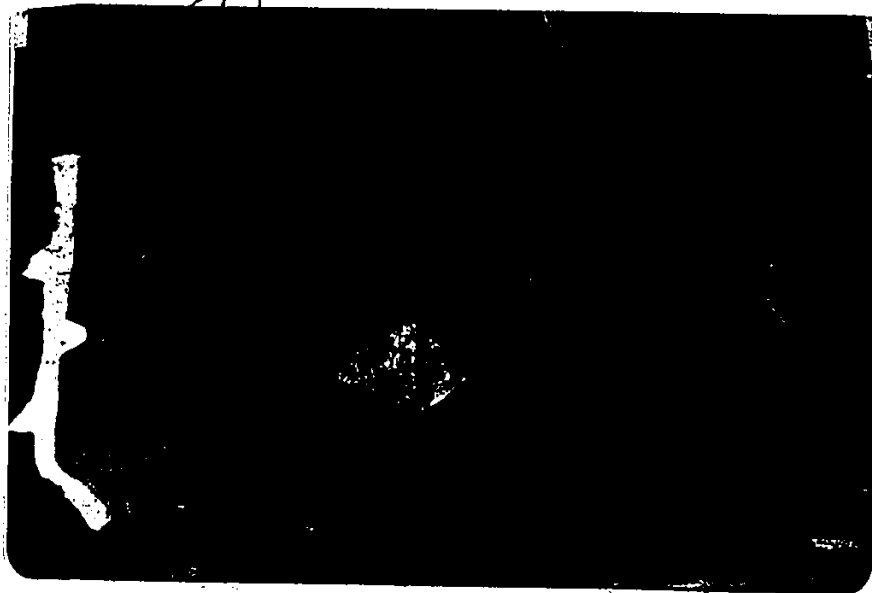


Figure 65 — 'Under the Earth,' Painting

"It's a lost city in a bubble under the sea. The color gives it mood, I tried to mix it that way. On top are fish and plants. I'm happy with it, it was fun painting."

Response to Slide Viewing (Lesson 4, see pp. 106-108 for transcript).

There was not much noticeable difference in the ability of the grade sevens to respond in an aesthetic manner to the slides, used in these lessons, when compared with those viewed earlier in the term.

When viewing the Surrealist works (see transcript, pp. 118-120), the majority of responses were directed at identifying objects and responding to the unusual aspects of the work, in a biased manner.

Several students referred to Pellan's *L'Affût* as an underground world. They said it was a "scary mood" brought about by the "cat or skeleton" and "strange background". Textures in this work were described as rough and smooth, colour as "red and orange-red", only when students were asked specifically to describe these qualities.

Because of the inability of the group to concentrate for any length of time, only three slides were viewed. Most students did not care to listen to what others had to say.

Following the above discussion, I felt it would be effective for each student to write an analysis of a painting (see Appendix C).

de Ghirico, Piazza d'Italia.

- T: Do you think that this painting is more realistic than the other Automatist works we saw?
- S: City, old . . .
- T: Yes, it is an ancient city . . . in Italy or Greece, . . . you don't find a mannequin lying out on the road . . . It's the idea of Surrealism . . . in this way he combines the real and the Surreal world of his imagination. . . . Do you remember the ideas of Freud?
- S: Psychoanalysis . . .
- T: How is this painting related to . . . ?
- S: What are the flying things? . . . birds?
- T: Yes, could be birds . . . What gives it a dream-like quality?
- S: By the building . . . shadow . . .
- T: Are they in proportion to one another?
- S: [No reply was given.]

- T: Lets get back to psychoanalysis. How does one relate ideas when under psychoanalysis?  
S: Bring in past with present ideas.  
T: . . . what unusual quality is shown here?  
S: Colour, loneliness . . . dream . . .  
S: All objects from the past.  
T: Right, and the fact that it is empty gives it an eerie quality  
. . . . .

Pellan, L'Amour Fou.

- S: . . . my God, gross . . .  
S: What is it?  
T: This is a painting done by Pellan; it is one of his most Surrealist-style works . . . . What is unusual in this painting?  
S: The whole thing . . . look at the head, the veins , . . . the head is not attached.  
S: . . . the legs look like arms.  
S: Miss, the head's crooked . . . eyeballs growing on hands  
. . . . .

An explanation of the theme, *L'Amour fou* was given. Students were told that this theme deals with a search for love and desire. The reason for the objects being twisted and exaggerated was to stress the theme of the painting. The body was twisted in a position to place emphasis on hips and breasts — symbols for love and desire.

- T: How is the image of man . . . tied to . . . woman?  
S: . . . hand holds it . . . standing on head.  
S: Love.  
T: . . . why the large hand?  
S: . . . looks pregnant. Why vines on it . . . veins?  
T: It means love, passion . . . . trees are a symbol for growth. These themes were used by the Surrealists in their writings . . . they used the same images in their art. The boards are a symbol for passion boarded up . . . . Veins and branches . . . means woman symbolizes love and growth; love is shown by the red . . . and growth . . . indicated by veins or branch forms. Notice the large hand. It's severed . . . not attached to the body . . . . Why is the hand depicted so large?  
S: Represents feelings.  
T: Yes, that's why there are the eyes in the fingernails. They are images for communication . . . deals with sight and feeling.



- S: . . . the candle . . . ! eternity of love.  
T: Yes, any idea why he uses red?  
S: Blood . . . she's bleeding.

Pellán, L'Affût.

- S: . . . look at the weird machine.  
S: Underground world, . . . what's the title of this, miss?  
T: It's called *L'Affût* . . . also done by Pellán . . .  
S: Is it an underground world?  
T: Could be . . . Are there any comments on his use of colour  
and what it means?  
S: Scary . . .  
T: What else brings this scary feeling across?  
S: Objects, the head . . . ball . . . cat . . . mosquito.  
T: Does it look like anything else?  
S: Skeleton.  
T: What . . . is dream-like?  
S: House . . . background.  
S: Animals don't look like animals . . . the background is strange.  
T: This painting is of a dream that Pellán had . . . the house  
in the corner is his. On the edge of the painting is a  
window-sill on which he placed a model of a locomotive which  
was given to him as a birthday present by his father. . . .  
One night, Pellán was awakened by a cat-fight outside  
. . . That is why the image of the locomotive could be  
seen as a cat . . . or a strange machine . . . .  
The red symbolizes war . . . fright.  
S: Miss, why rock?  
T: It is a stone in his yard . . . he enlarged it to give . . .  
a scary quality. What is the colour like?  
S: Red and red-yellow.  
T: Are the sky and ground the same?  
S: No, rough and smooth.  
T: Notice the flat sky . . . and the rough ground indicates  
texture . . . also the red is an infrared which . . . is  
used to detect heat of war machines at night.

PART II: GRADE EIGHT

UNIT I: LESSON 1

LINE

Purpose

The aims of this lesson are similar to those listed for the grade seven class; refer to Lesson 1 (Line), p. 51.

Description of the Teaching Method

The lesson began with a discussion period which focussed on the concepts of line, pattern, space, and the doodle as a source of artistic expression. Excerpts from the conversation follow:

T: . . . how can an artist use line to express an idea . . . ? How can you get pattern from lines, . . . ? How can an artist use lines to make a design?

S: . . . by the form.

S: By the pattern.

T: Look around the class for examples of lines forming patterns

S: . . . the edge of the screen . . . .

T: How can you get surface interest on a page . . . ? How can you make a pattern interesting?

S: Types of lines . . . and the way they are placed . . . . .

Students were asked to observe the display of photographs and to identify the use of line.

S: . . . they are getting smaller.

T: Yes, they are converging toward the center . . . as a result, do they look flat, or do they indicate depth?

S: The result indicates depth . . . there's a pattern . . . .

T: How are the lines used here . . . rough, smooth? How are they used for texture?

S: Crooked . . . square . . . . .

The concept of the doodle was introduced as a manner of visual thinking. In the hands of the artist, it becomes a tool for transformation

or invention of imagery. Students were told that they were going to be working with this concept, using pen and ink, to create drawings.

Studio Activity

Three periods totalling 120 minutes were used by students to work on pen and ink drawings.

Day 1. Following the initial discussion period, students began individual doodles using the medium of pen and ink. A few students began to explore line and pattern to create abstract designs; many began by scribbling, and then started to draw stereotyped imagery, like happy faces, etc.

Day 2. After viewing these first drawings, I felt that further stimulation and guidance was necessary if students were to explore this concept satisfactorily. Examples of student works in progress were chosen to illustrate how lines or doodles can be used to create designs and to describe themes or feelings. The following was emphasized: the doodle could be considered a form of creative thinking; making sketches are a means of inventing imagery or arriving at ideas for visual expression. Students were told to consider their purpose when doodling: to create an abstract design, express a mood, or a subject.

- T: . . . think of how to make a design . . . . .
- S: . . . imagination.
- T: Yes, . . . What else do you consider?
- S: Lines . . . . .
- T: Yes, you can use lines, pattern, form . . . think of a doodle  
. . . Do any of you doodle in other classes?  
. . . . .  
What do you consider when you doodle? . . . . .
- S: . . . texture . . . pattern . . .
- S: Size . . . . .
- S: . . . thickness of line . . . . .  
. . . . .

- S: . . . sketch to express an idea.
- S: . . . scribble.
- S: . . . express a feeling like happy.
- T: Good, how could you express this? . . .
- S: . . . happy face . . .
- S: Flowers and things . . .

Figure 76, pg. 128, was used to illustrate the kind of thinking used to evaluate a doodle:

. . . original title, late twilight sunset . . . my pen slipped when I was putting the sun in so I had to make an ape instead. He is falling down a cliff.

The following questions were used to help students evaluate their drawings:

Which parts were interesting? Why? Describe how lines are employed? Look at the types of lines used?

Discussion also focussed on a method to achieve compositional organization.

The following questions were asked:

Is there one center of interest? Are there similar parts? Is there an overall pattern . . . a unity of elements . . . ? Are these elements similar, different, very different? What does overlapping do? What happens when open space is left in certain areas? . . . , What is the shape of this space? What does it do?

Discussion of Results — Studio Project

Most students enjoyed the project. This class could describe the effect they wanted to achieve in their works. A common belief was that they could improve their drawings by adding a variety of lines, for contrast. Most students were able to evaluate aesthetic qualities in these works.

Process of Working

Unlike the grade seven class, many of the grade eight students said that they preplanned their final drawing. Preliminary sketches were used

by some for reference. In Figure 66 the student worked out his early ideas in great detail before beginning his final work, Figure 67. Not all students worked in this manner. Some began their final drawing without an idea in mind, some said the idea developed as they worked, sketches were combined (Figures 75 and 77) and the drawing developed spontaneously.



*Figure 66 — Preliminary Sketches*



*Figure 67 — Line Drawing*

"Its just a doodle. It shows my feeling, the world today."

"This is in the west, there are saloons in the background and in the front, you may see a cowboy's face and a dead cowboy, there are several guns and a sheriff's badge in the picture."



Figure 68 — Line Drawing

Figures 69 and 70

"I enjoyed drawing with ink. These are imaginary faces and the first one shows textures and designs."



Figure 69 — Line Drawing

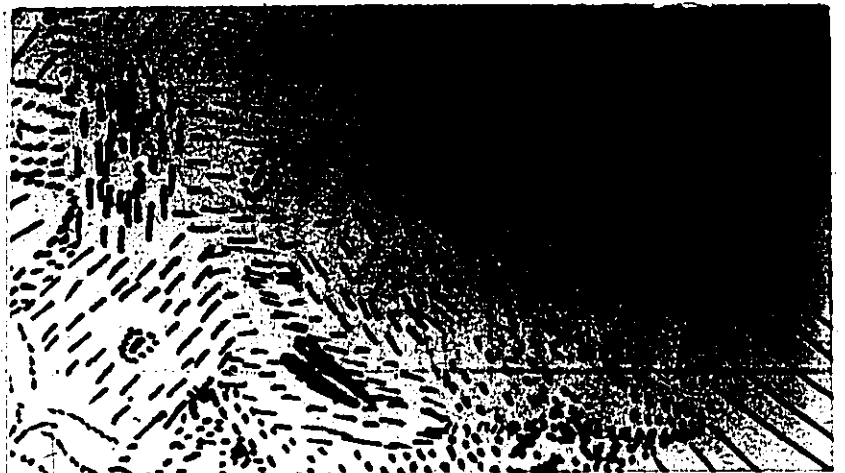


Figure 70 — Line Drawing

"I started out just doodling  
as I got near to the end it formed  
a picture.

I like the way it is other-  
wise I would have kept drawing.  
I like the way different lines  
formed a picture of something.

Fun, easy, I learned a  
lot. I like it."



Figure 71 — Doodle



Figure 72 — Line Drawing

"I like the way it catches my eye. Easy, fun, I learned a lot,  
this one is my best."



Figure 73. — Line Drawing

Figures 73 and 74

"Highways.

... turned out okay but I didn't get a total effect. I liked the overall effect abstract.

I could improve it by making more lines thicker.

It gives me a feeling of reality though like highways."

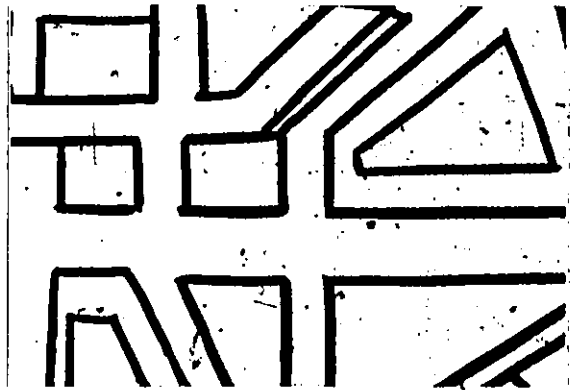


Figure 74 — Line Drawing

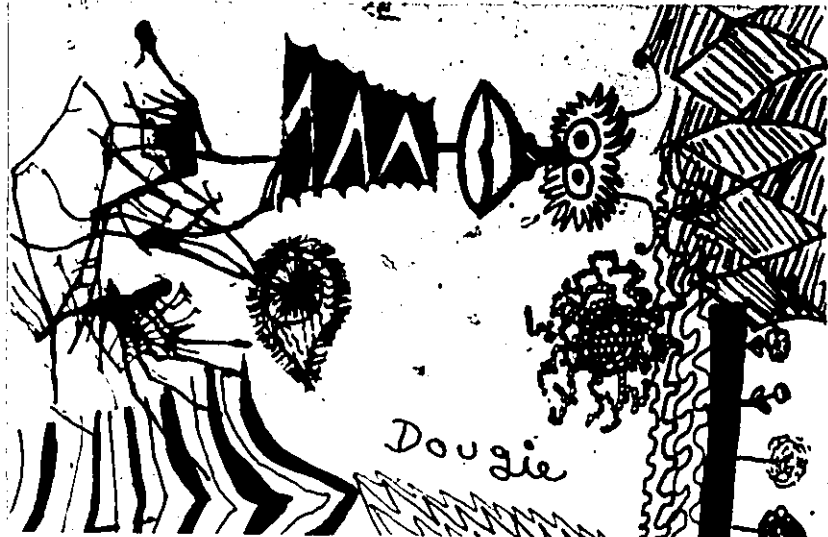


Figure 75 — Line Drawing

"I think I could have improved on it by inventing some new textures. I feel I was somewhat rushed but maybe it's just me because I like to work slowly on it. At first when I finished it I liked it but now I think I could have done better if I had more time."



"Title: Giant ape falling off a cliff. "Original title: late twilight sunset.

The lower shape was the mountains into which the sun was setting my pen slipped when I was putting in the sun so I had to made a giant ape instead."



Figure 76 — Doodle



Figure 77 — Line Drawing — Doodle

"A horror fantasy, I tried to create something imaginable. When I started I had an idea as I continued I tried to fit more ideas in I couldn't fit all my ideas in and maybe if I did it would have been better. I like the heart face and the surrounding . . . had trouble trying to draw exactly as I imagined something . . . maybe I could have added more lines instead of figures."

Discussion of Works of Art

Following the studio project students were shown slides of drawings by Surrealist artists. Information relating to these works, historical, contextual, and political, was provided to lend meaning to the works viewed.

Response to the Work

Students did not comment or ask questions about this information. Most questions were directed to the aesthetic qualities of the figurative-style works. Queries were also directed to particular techniques which some students thought they would like to try. Students directed more comments to the photographs and to other student artworks which were viewed at the beginning of the lesson. If students liked a particular drawing because of the technique, the skill in rendering objects, or pattern, they asked for the identity of the student who did the work.

Excerpts of Discussion — Slides of Drawings

Masson, Self Portrait

- S: . . . his wife beated him up.
- S: . . . he looks drunk, sad . . . .
- S: An old person . . . .
- S: The face is on an angle.
- T: What effect does this have on form?
- S: . . . the way he placed the figure . . . gives form.
- S: . . . expression is shown by the lines . . .
- T: Yes, mood is shown by the expression on the face, . . .  
the way the eyes and mouth are drawn . . . . What  
other things do the lines do in this drawing?
- S: Show texture.
- S: The lines show form.
- . . . . .

In this work, students noticed the quality of line, the use of line to describe a sad mood and to describe a particular subject — a drunk, old man. They also noticed the formal qualities — that the device of placing the face on an angle gave it a three-dimensional appearance.

Masson, Saison des Insectes.

- S: Look at the bugs, . . . grasshoppers . . .  
S: What is it?  
S: Where's the insects?  
S: By the overlapping lines.  
T: What do you feel was the artist's main intention — to draw insects or to depict a battle?  
S: A battle . . .  
T: How is this done?  
S: Different forms . . . shapes . . .  
T: Do the lines look energetic? . . .  
S: Yes.  
T: Compare the lines here to those of the portrait.  
S: The lines are energetic here, . . . sad in the portrait.

Masson, Les Meule de Foins.

- T: What do you feel is the artist's main intention in doing this drawing?  
S: Hay.  
S: Looks like he was trying to draw.  
S: Lines show shape of the haystacks.  
S: . . . the lines go all over the place . . . they show the disorganized bushels.  
S: . . . to give the feeling of the haystacks.

I pointed out that the illusion of three dimensional space was due to the decreasing size of the objects and the diagonal lines which contrasted with the more horizontal arrangement of the curved lines used by the artist in his *Saison des Insects*, where the space was shallower.

Masson, Rêve d'un Futur Desert.

- S: Miss, they've got igloos and everything in there . . . . .
- S: . . . clouds.
- S: . . . looking down . . . . .
- T: Can you describe the mood . . . ?
- S: Peaceful, like sitting all alone . . . looking through clouds . . . . .
- S: . . . wind, . . . river.
- S: It was drawn from the imagination . . . . .
- S: It looks like a sunset . . . over there I see a sun . . .
- T: Yes, notice how he uses lines to achieve depth.
- S: Where they are closer together, it's darker, . . . it goes back there . . . yeah . . . . .
- T: The aim was to depict a mood of doom, the vision was of the end of the world; of a dying civilization . . . the symbolism of the black sun and the use of that pyramid . . . the other monuments refer to past civilizations which no longer exist with the strength they originally had . . . . .

Some information regarding the context of the work was given.

Ernst, Wheel of Light.

- S: . . . . .
- S: He wanted to see what he was doing . . . . .
- S: . . . looking in the mirror?
- T: Why is the eye large? . . . is it . . . to shock people . . . ? Is it placed in a normal situation?
- S: It looks as though it is in a rock.
- S: How is the work done?

The technique of frottage, or rubbing, was explained. I described this technique as a form of doodling. Ernst, when faced with a blank sheet was so terrified for an instant that he began his work by rubbing over an area of the page.

- S: Yeah, a cyclops.
- S: The texture around the eye. . . . it looks like the white was rubbed from a leaf . . . .
- S: Yeah . . . that looks like wood.
- S: . . . like a sculpture.
- S: . . . . .

Pellán, *Symphonie.*

- S: Ever neat.
- S: . . . heh . . . birds . . . there's a bird in there.
- S: . . . more colour.
- S: Indian designs.
- T: Yes . . . describe the feeling . . . .
- S: There's a feeling of loudness.
- S: . . . by the colour, . . . the lines.
- S: Get vibrations . . . . .
- T: How does he use space? Is it three-dimensional as the eye of Ernst . . . or abstract?
- S: Abstract.
- S: The darker lines are . . . more important . . . they're horizontal . . . there are smaller lines underneath.
- T: . . . the intention is to describe the effect of music — the different tones, sounds are indicated through his use of lines and the bright color reinforces the high notes, . . . The tints . . . indicated the lower notes. . . The lines act as a grid to tie all the different elements together.

Some information about the artist was given.

Masson, *Battle of the Fishes.*

- S: . . . . .  
I don't see nothing.
- S: . . . like a map . . . mountains . . .
- S: . . . it's dull.

The automatic method of working was explained; the work was related to Ernst's *Wheel of Light*, where the rubbing technique served as a first step to begin the drawing.

- T: . . . Masson poured glue and let sand fall on it . . . it was a starting point . . . . In the same way that Ernst began his drawing by rubbing . . . . This is called *Battle of the Fishes.*
- S: Oh yeah . . .
- S: . . . it looks like the fish is bleeding from the mouth.  
. . . . .

Bellefleur, *Terreur des Pierres.*

- S: . . . . .  
It's abstract.
- S: A bunch of coals after a fire . . . a green lamp is shining down into a fire.
- S: . . . dirty . . . .
- S: What's the name of it?

The name of the artist and the title of the work was provided.

T: . . . it is a close-up of a rock or an aspect of form under water.

S: Smooth, flat . . . monotonous.

S: . . . its too black.

S: There's no body . . . it should have more contrast.

T: Yes, not much contrast is evident in this slide . . . that's one problem of reproducing work from the original . . . sometimes contrast is lost . . . .

S: Looks like marble.

S: Flat . . . boring . . . .

S: Different drawings on the surface . . .

. . . . .

## PART II: GRADE EIGHT

### UNIT I: LESSON 2

#### TEXTURE

Essentially, the teaching method and activities employed with the grade eight class were the same as those used in the grade seven class. Refer to pages 67 - 69 for an outline of the purpose of the lesson and teaching method employed.

#### Results of the Studio Project

This project took approximately five periods as follows: two periods for exploration of media and three periods for work on collages. During that time discussion focussed on the aesthetic quality of texture and formal and expressive aspects of collage as a medium of expression.

#### The Collages

The challenge of this medium, as an art form, was well accepted, and it resulted in a variety of well-executed products.

#### Media Used

Some students employed charcoal; a few used illustrations from magazines, and others used pastel rubbings. The majority of this class employed the wash and the dry brush techniques; these were used with rubber cement as a resist material. Several students employed these media techniques to make drawings, rather than collages.<sup>6</sup>

<sup>6</sup>Although most students could handle the wash and dry-brush technique to express texture, many found this media difficult to control when drawing directly on paper. See figures 84 (sky); 89, 90, and 91 (scene).

Depiction of Subject Matter

The class was almost equally divided in the choice between country and city subjects as themes. For most the subject chosen was associated with mood (Figures 78 - 91). This was accomplished through choice of imagery, use of texture, contrast in size of shape, position of shapes on the picture plane, and movement of light and dark. Varied approaches in depiction of space are evident. Drawings illustrate the use of overlapping, diagonals, vertical space, x-ray views on flat space, and the abstract depiction of texture and shape relationships. A few students employed one-point perspective devices.

Compared with the seventh-grade, this class did more planning of the final product. Many of the grade eight students had done preliminary sketches to work out their final product (Figures 83, 84; 89, 90, and 91). Others made decisions on texture and placement of light and dark areas by rearranging textured areas on the surface for study before gluing. Formal aspects of design, texture, shape, and placement of object were considered in relation to mood. Several groups of students exchanged ideas concerning one another's work. This form of group co-operation did not occur in the grade seven class.



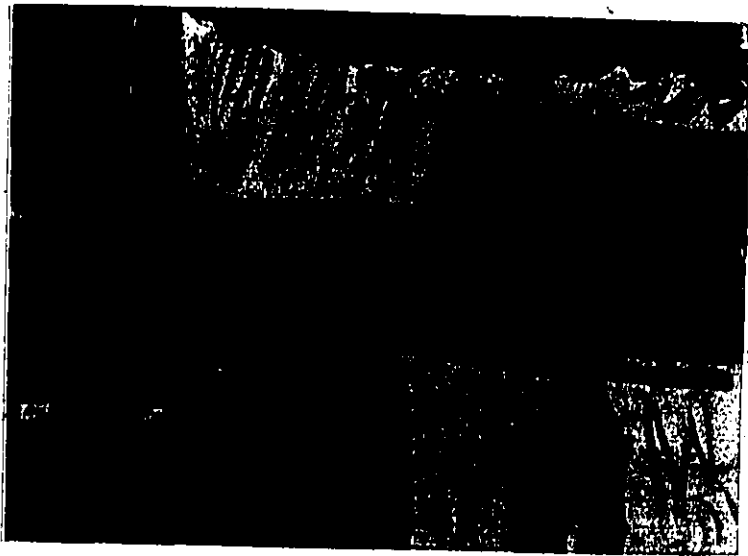


Figure 78 — Collage & Drawing

"I tried to show that the city is full of dirt, I like the building at the left best because of the texture."



Figure 79 — Collage

"I think this is very good because the mountains have been given the worn out look and the bushes are life like and seem like they're bearing some kind of fruit. The sky looks like it is a dark misty night and the house is fairly good. Overall I am quite pleased with this project."

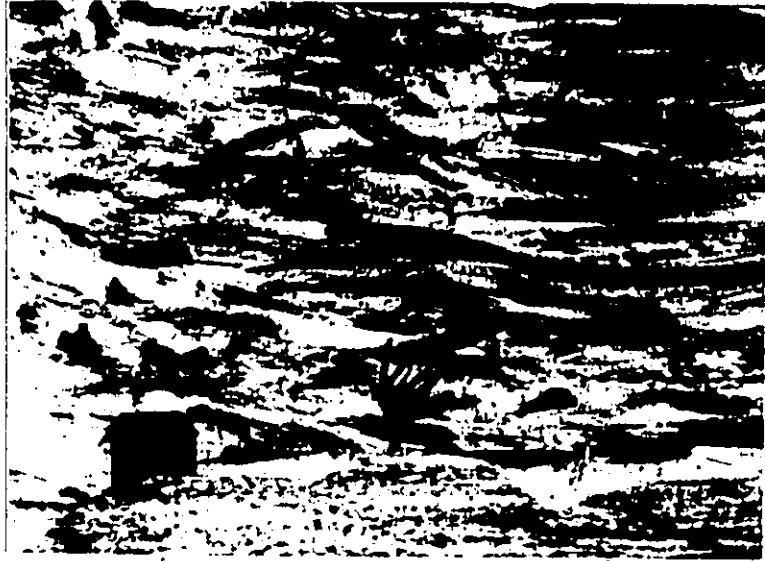


Figure 80 — Collage and Drawing

"I showed a country scene, the wind is blowing, the tree swaying. It looks gloomy like a thunderstorm about to erupt."

"How I came to the idea of clouds is when I spilt some ink on the paper, I tried to wipe it up it didn't go all away so I decided to call it some clouds. This whole picture came up with my imagination.

I wanted to make this picture a place high up in the mountains where it is very peaceful and where wild animals live, but are peaceful."



Figure 81 — Drawing

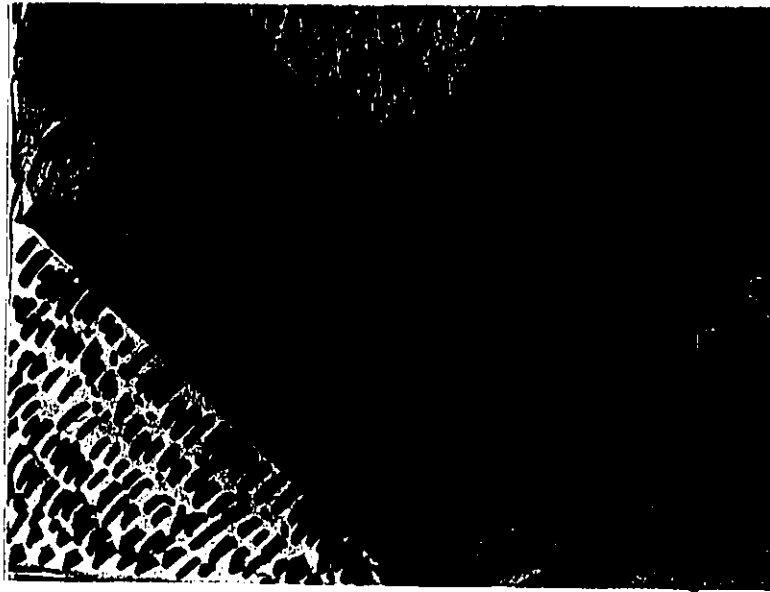


Figure 82 — Collage Drawing

"I drew a country seen. I drew a house near a road and grass all around."



Figure 83 — Preliminary Sketch

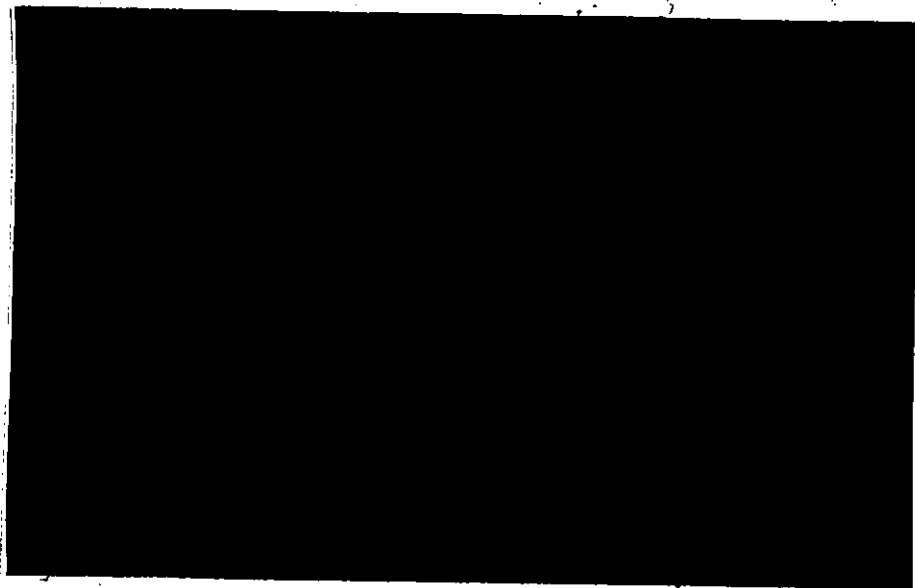


Figure 84 — Collage Drawing

"A city scene is given it's lonely mood, by the boy, pale lines and featureless figures."

"My work is suppose to be very quiet and moody in some places, it describes my feeling in a way.

The effect of texture is calmness, quiet but also roughness and a kind of bareness. The mood is slow in some places, loud in others.

I like the part where the water appears to be still but is really flowing. I am satisfied with it, I wanted it to be quiet, yet noisy, rough but yet smooth.

I don't know how to improve it."

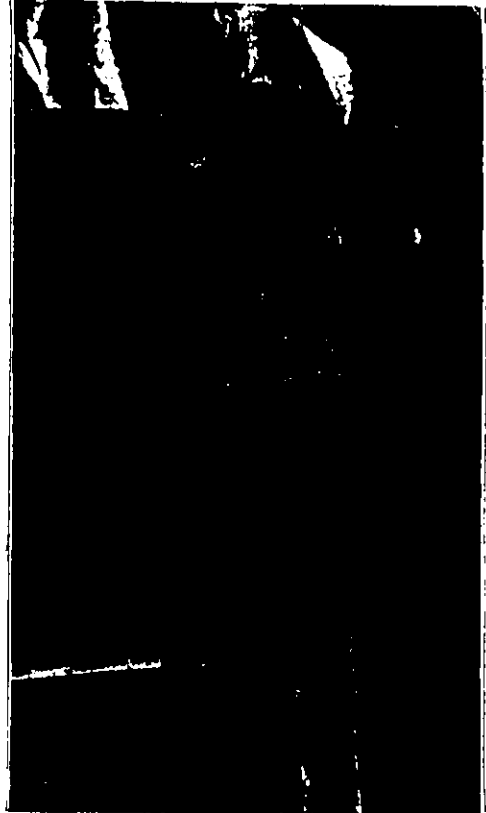


Figure 85— Collage

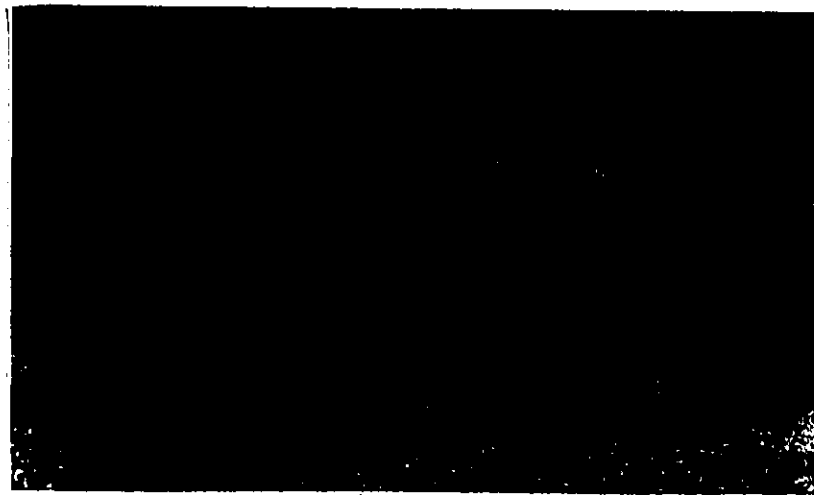


Figure 86 — Collage Drawing

"I was inspired by the slides showing texture. It's an aerial view of a tornado going over the crops."



Figure 87 — Collage Drawing.

"To show how lonely the country is. The texture makes it look peaceful. They blend in together and it seems to go all the same way.

The mood is peacefulness, I like the sky because the clouds blend in together, I'm not satisfied with the road because I didn't know how to do the tar. Yes it did turn out as I intended — the quiet of the country. I could improve it but I'm afraid I would ruin it, I would change the grass a bit and the road."

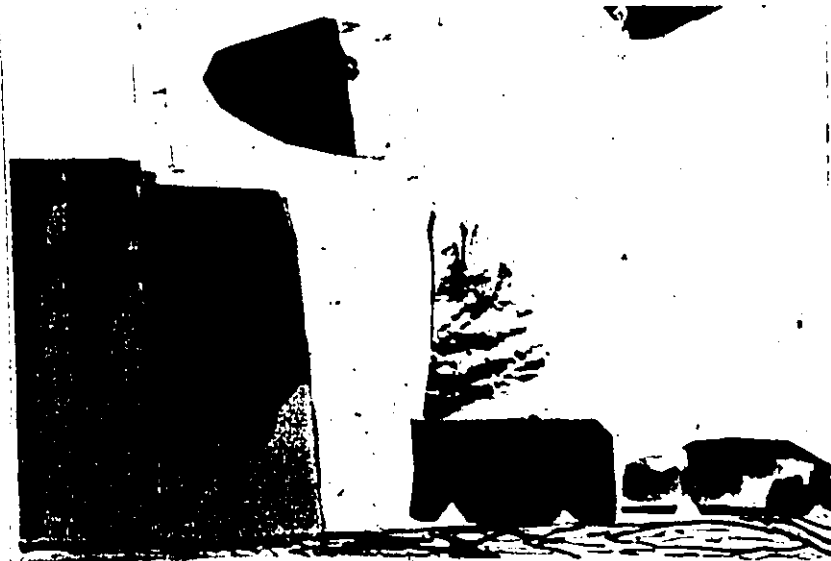


Figure 88 — Collage

"Its a city during war!"



Figure 89 — Preliminary Sketch



Figure 90 — Preliminary Sketch



Figure 91 — Pen and Ink Drawing

"My drawing is supposed to be at night in the winter, I tried to get the feeling of the wind blowing the snow. It's a quiet windy evening."

PART II: GRADE EIGHT

UNIT I: LESSON 3

DRAWING AND THE METAMORPHOSIS OF FORM

The purpose and teaching method employed with the grade eight class is similar to that outlined for the grade sevens, refer to Lesson 3 (Drawing), p. 76 — introduction to the lesson and pp. 76 - 77 — carry-through drawing.

Description of the Lesson

The concept of form was introduced by a discussion, using photographs of trees as visual stimuli to indicate how depiction of subject, size, use of space, light and dark, and texture create different results although the subject matter is unchanged.

- T: Lets look at these photographs . . . what do they have in common? . . . photographs show trees, nature, bark : . . . texture they all have similarities . . . but . . . is the mood of the three the same?
- S: Wood
- S: Quiet . . . darkness, loneliness . . .
- S: . . . small, all alone.
- S: . . . freedom . . .
- T: Yes, . . . What is the effect of the colour or tone . . . ?  
= . . . the light or dark of the mood? . . .
- S: It is dark . . .
- T: . . . yes that could indicate time . . . what else? Does the darkness show . . . ?
- S: Sadness . . .
- T: What is the mood here and there . . . ? Is it the same ? . . .
- S: . . . . .
- S: Looks like a guys face stuck in a tree.
- T: What is the mood of this?
- S: I don't know.
- T: What does it look like?
- S: Ugly . . . . all grey.
- S: Plain . . . ugly.
- T: Would we naturally see a face like this looking through a tree?
- S: No . . . .

T: In here the photographer deliberately juxtaposed objects which are not normally seen together, . . . an old cracked painting with a tree gives a mysterious feeling to the work . . . The reason is to evoke mood by juxtaposition of the unusual . . . Can you think of adjectives to describe the work?

S: Ugly . . . spooky . . .

T: We can see the way mood can be varied by the way objects are placed . . . texture, light and dark . . . I have set up some objects here . . . I want you to use these objects as a starting point to express texture and mood through using this subject matter . . . What possibilities do these objects suggest for themes or ideas to use in drawing?

S: . . . can be in a fire . . . they can be placed in a room.

T: Good. . . .

### Studio Activity

The studio activity included three sections: (a) the study of subject matter and texture in a pastel drawing depicting a still-life arrangement, (b) a blow-up of a section of the above drawing, and (c) metamorphosis of an aspect of the drawing depicted in (b).

Three class periods were used by students to work on (a). Stimulus for the carry-through activity (b) and (c) was provided in the following manner: (i) students viewed and discussed photographs of nature which illustrated metamorphosis through natural causes, e.g., growth, aging, etc., (ii) the works of the artist, Dallaire were used to describe metamorphosis of form in the style of one artist; and (iii) the works of Dali and Pellan introduced the Surrealist concept of metamorphosis in art.

### Discussion of Results: Studio Activity

As with the younger groups, subject matter evocative of childhood memories was used to tell a story. Response to the above subject matter was mainly positive. Other grade eight classes were given the



choice of two still-life arrangements for their drawings: the previously-used subjects, and another arrangement which consisted of a collection of car and bicycle parts, a bottle, and a dried plant. More than eighty percent chose the first subjects which included the bear. Reasons cited for this choice were: "I like the bear," and "it's easier to draw."

#### Materials Used

This class used less colour than the younger class and most chose charcoal for drawing while a few employed pastels.

#### Depiction of Subject Matter

Subject matter was largely depicted in a flat manner; the black outline is predominant in drawings 92, 94, 97 and 103. For a large proportion of this class the project provided the challenge to depict three dimensional space, or the interior of a room (Figures 93, 97 and 103). Illusion of depth was achieved through overlapping, converging perspective, and diagonals.

#### Depiction of Texture

Textural rendering was used mainly in the drawing of the door; some used this by itself as subject matter. Although frequent reference was made to the roundness and softness of the bear it was rarely achieved through visual representation.

#### Carry-through Activity — Blowups

Most students chose the bear as a subject for metamorphosis of form. Change was depicted by variations in facial expression, the process of aging, or through formal means including change of texture, pattern, etc. The door was also a popular subject for carry-through drawings (Figures 95, 96, and 112-115). Student comments accompanying their work are their answers to a questionnaire (Appendix C).

"I was inspired by the weathered door in the background."



Figure 92 — Drawing

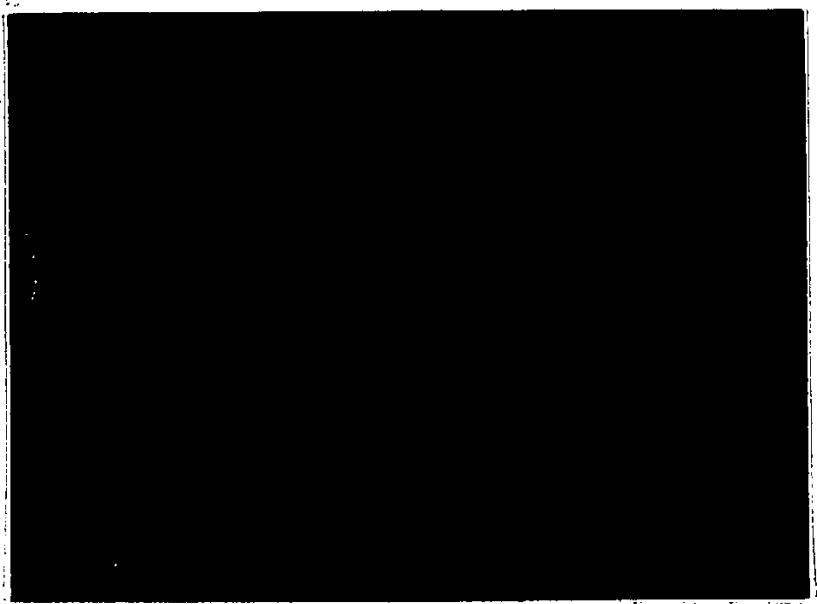


Figure 93 — Drawing

"Form is roundness or realness in a drawing, in the teddy bear because I used the white lightly in the middle and more on the edges.

I have texture on the floor and wall, it makes the wood on the wall slanting and on the floor straight.

The mood is loneliness, the objects are spaced out and not together."

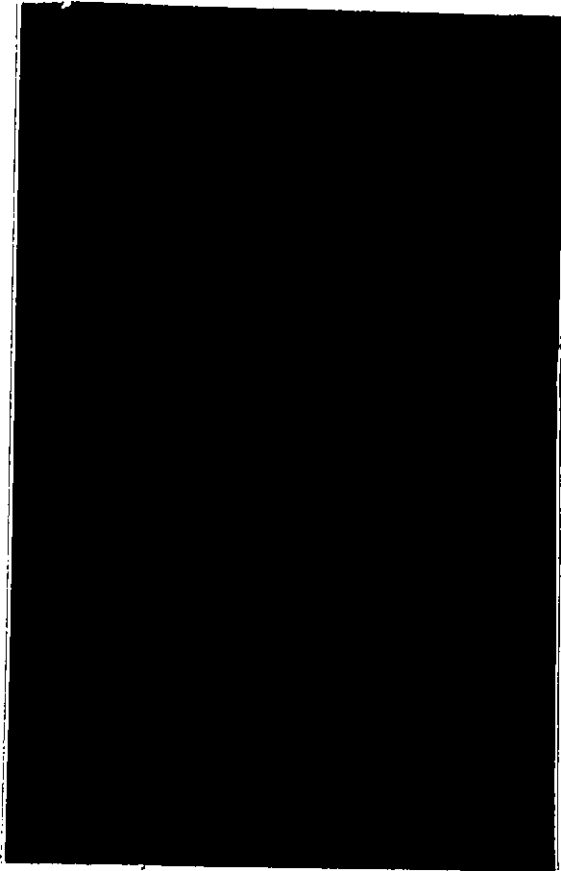


Figure 94 — Drawing



Figure 95 — Enlargement



Figure 96 — Metamorphosis

"The bear is resting after being bombed by pillows."

Figure 95

"In this blowup the wood has aged and the termites have made the wood rotten."

Figure 96

"It is a piece of the door blown up, it is new."

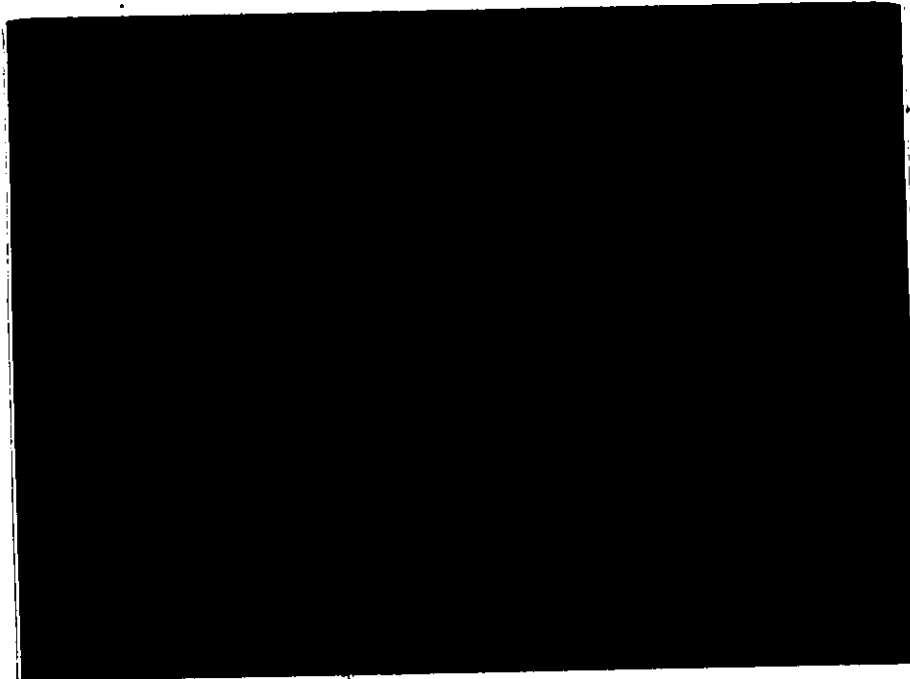


Figure 97 — Drawing



Figure 98 — Blowup

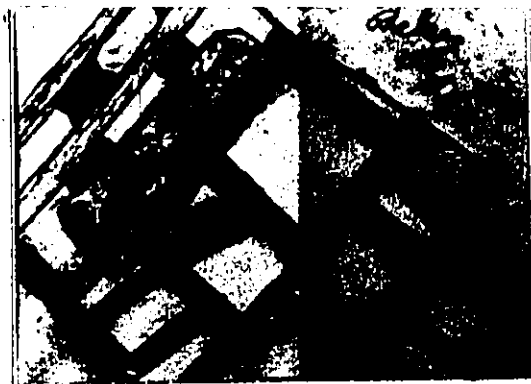


Figure 99 — Metamorphosis

Figure 97

"Form is the pattern of the design. I showed form by giving the objects the three dimensional look and realism. The space is three dimensional because of how I drew my lines.

I showed texture contrast in the walls, floors mostly by the way the lines went. It shows an old wooden cottage or shack.

It is early morning peacefulness, I get in from the colours."

Figures 98 and 99

"I show two different patterns for the pillow on the bed."



Figure 100 — Drawing

Figure 100

"Form is the shape an object has, how it looks. I showed form by drawing it the way it is and balancing it out. I have texture contrast, I showed the building by rubbing and the door with thin lines. It shows an old abandoned mood."

Figure 101

"My actual picture of the bear looks real and furry. In the other one I distorted it making it look sad and different. Number 1 [Fig. 101] looks furry and fuzzy . . . I like this bear, it is cute and cuddly . . . the mood is cute and sweetness."

Figure 102

"The second bear is any kind of texture, it looks dejected. The distorted is more interesting because it is unlike most teddy bears. I have texture contrast in some parts. I'd say my space is used well."

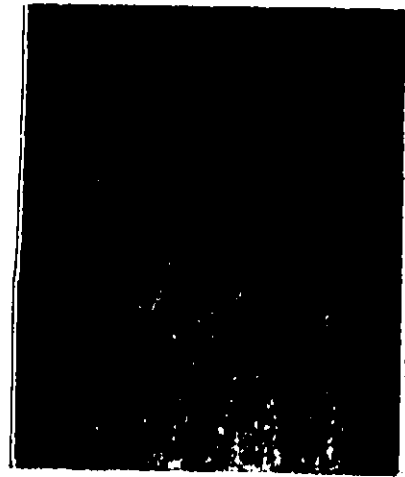


Figure 101 — Blowup

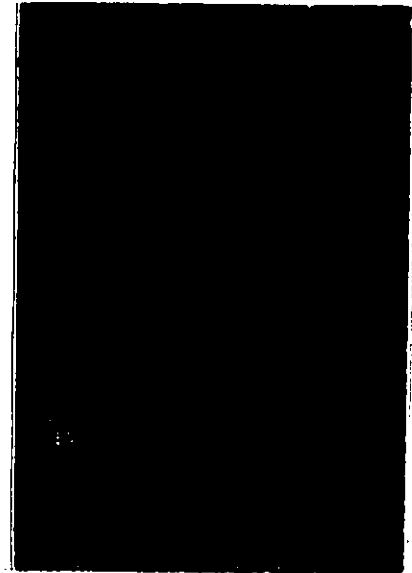


Figure 102 — Metamorphosis



*Figure 103 — Drawing*

"The shapes stand out against the wall, I do not have very much contrast but I have done it as well as I can. Some of the color shows loneliness, the teddy bear looks lonely, the the other parts look comfortable (sunshine). You see the teddy bear by itself and the sun streaming in the window."



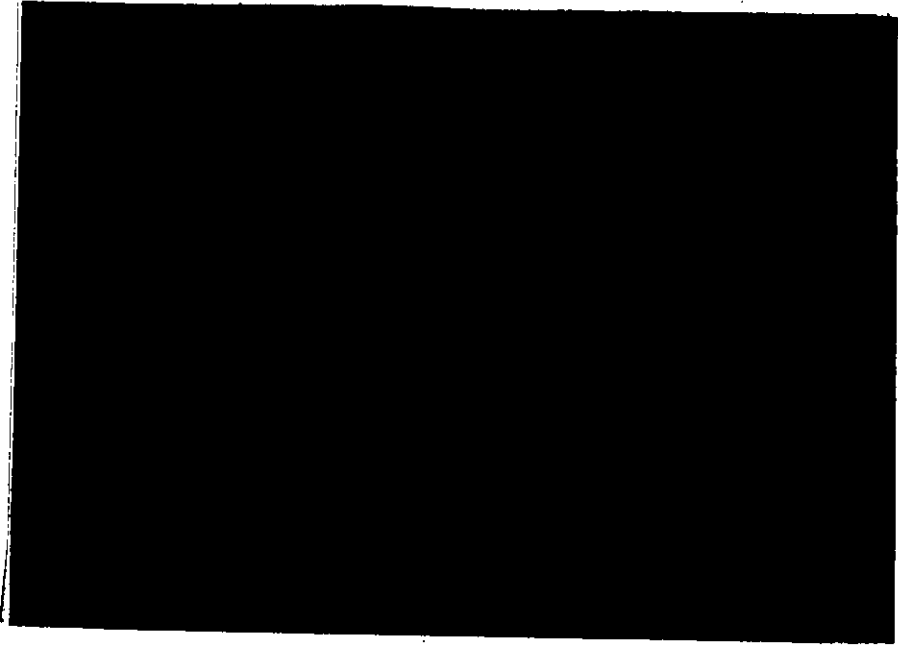
*Figure 104 — Metamorphosis*



*Figure 105 — Blowup*

# COLOURED PICTURE

- 150 -



*Figure 106 — Drawing*

"Form is things that make sense, that are put in for shapes. I show form in and out of the house. I show two different moods happy and gloomy making the colours inside warm inside it is new, outside warn down. There are reflections inside from the sun and shadows. The space shows a closed-in view of a house."

# COLOURED PICTURE

- 151 -



Figure 107 — Blowup

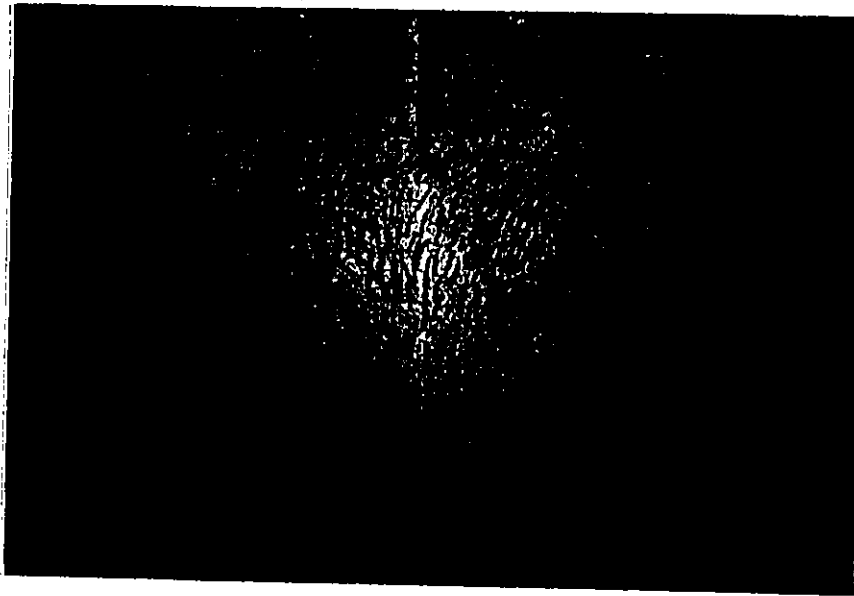


Figure 108 — Metamorphosis

Figure 107

"One blowup shows part of the face the other a closeup. This one shows more details, a gloomy mood close up."

Figure 108

"This form is a closeup of the bear, the form is in different colours, it shows a happy mood. This one is more interesting because there's more things in it."





Figure 109 — Metamorphosis

"Count Bear, I enjoyed changing it to a cartoon figure."

"The first bear looks soft and fuzzy, I like it because it looks soft and cuddly, he is happy.

This one is more interesting because he is nicer."



Figure 110 — Enlargement

"This bears fur is long and stringy. It makes him look longer than rounder, it looks like the bear is lonely, he is odd and distorted."

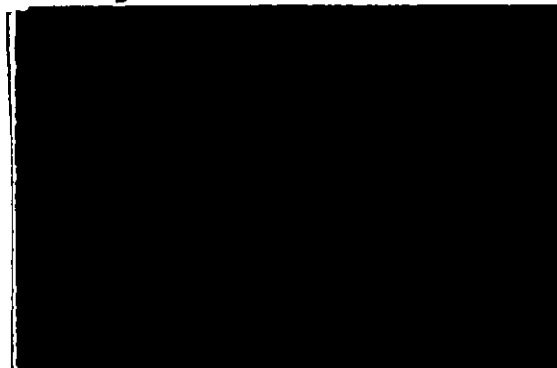


Figure 111 — Metamorphosis

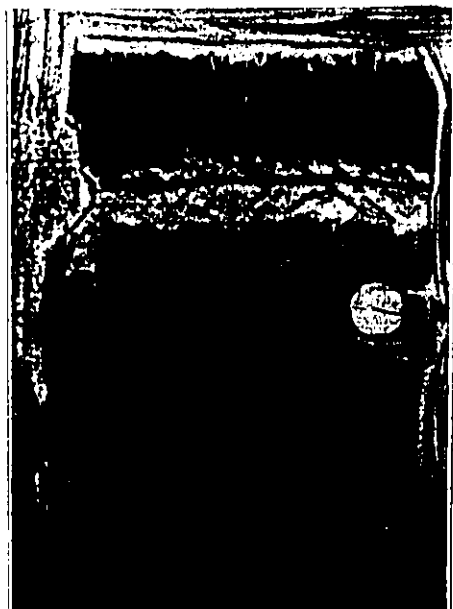


Figure 112 — Blowup  
Texture



Figure 113 — Blowup

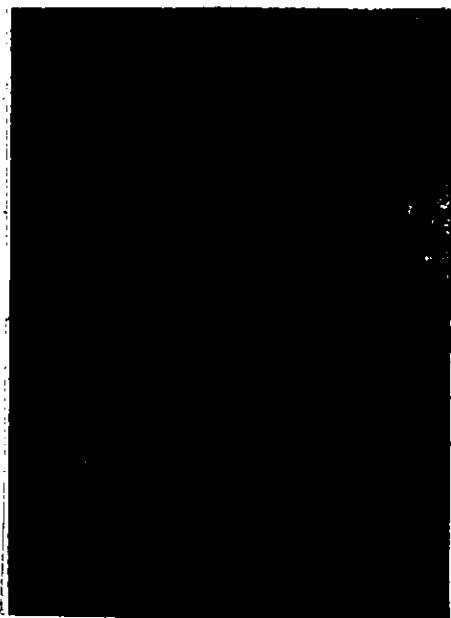


Figure 114 — Texture Drawing



Figure 115 — Metamorphosis  
Colour and Design

Response to Viewing of Metamorphosis in Artwork

Students displayed a greater response to textural qualities in the photographs of nature, than in the artwork of Dallaire (see excerpts of discussion on slides, pp. 155- 156). Because they did not like the style of Dallaire's work, students were not receptive to a discussion involving perception of aesthetic qualities.<sup>7</sup> Most responses were directed to the subject matter although the use of texture and pattern was recognized as an important quality of the work. (See discussion of Dallaire's *Patati et Patata* and *Bossue a l'ombrelle*).

In *La Vieille Demoiselle*, students recognized the formal qualities in relation to Cubist depiction of space. A few understood the spatial implications of altering the contour of objects, and the positions of objects, in this painting — "if the doorknob were to be moved, the space would look larger." — Comments such as — "He doesn't seem to be anywhere" referred to the floating quality of the figures.

In Dali's *Illuminated Pleasures* there was recognition of the themes — "violence and sex," the mood — "eerie," "the time has stopped," and Surrealist qualities such as "unusual shadows," "the collage method of work," etc. Students could distinguish the differences in style of slides viewed between the work of Pellan, Dali, and Dallaire, based on use of line, pattern, and space. Pellan's *Quatre Personnages* was described as

<sup>7</sup>The work of Dallaire illustrates a use of the Cubist method of depicting form, however his work is mainly decorative and he borrows from numerous styles. Reproductions of Picasso's Cubist works were shown for comparison previous to the viewing of these slides and a brief explanation of the movement was provided at that time.

"having more crowded space" than that of Dali's *Illuminated Pleasures*.

The following discussion served as a stimulus for studio activity.

The purpose was to define and illustrate the concept of metamorphosis in nature. Excerpts from the tape follow:

- T: How can we change this object?  
S: Colour, form.  
T: How can we change the form?  
S: . . . by changing the shape of it.  
T: Good . . . what would you do to change it?  
S: Anything?  
S: The outline . . .  
S: Make it fuzzy, a wiggly line.  
T: We saw photographs at the beginning of the project that showed different ways of showing form . . . look at these photographs here . . . of wood. We can see that wood changes by  
S: . . . rain, fire.  
T: Yes, also erosion can . . . Here are examples of objects in nature that change because of weather, or because of a person doing something to them. . . let's take a newspaper; here's some that have changed . . . [I pointed to illustrations]. How can we change the form?  
S: By wrinkling it.  
T: Yes . . . what would that form be like? Does it look like a newspaper anymore?  
S: . . . it looks like a face.  
S: It is made bulky.  
T: Let's look at these . . . arrangements of newspapers.  
S: Stacked, torn paper, it looks like water . . . wavy.  
T: Yes, objects in nature can also change . . . think of a tree in summer . . . then think of how it would be if exposed to the elements of nature, like weather, erosion, . . . How does the overall appearance change the texture, the form . . .  
S: After an ice storm.  
S: Frozen, . . . ice all over it.  
T: So texture changes . . .  
S: Rough to smooth.  
T: Look . . . how the form could change.  
S: Lonely . . .

Excerpts of the class discussion when viewing the works of Dallaire follow.

This activity functioned as an introduction to the second part of the studio project.<sup>8</sup>

<sup>8</sup>At the beginning of class students were shown the Cubist works of Picasso; the relationship of these works to the slides viewed was explained.

Dallaire, La Vieille Demoiselle.

T: We are going to be seeing slides of one artist for the purpose of seeing how he changes form in his drawing. . . . The name of this artist is Dallaire . . . he lived most of his life in Quebec; he had been in France around the time of the first World War. As a result he was influenced by a movement called Cubism. [A definition of the movement was provided.] . . . Cubism was a reaction to previous styles . . . In Cubism, multiple views of an object are depicted simultaneously. The result is that the picture space is not illusionary . . . realistic [I then showed an example, Picasso's Cubist work, *Girl Before a Mirror*, 1932.]

. . . Cubists depicted form and space in a way that they felt was a truer reality than that achieved before . . . Here is a work of Dallaire which is influenced by Cubism. What is the intention of this work? What has the artist done with form?

S: She's eating fish.  
S: . . . gross.  
S: She's placed in front . . .  
S: Too old, too skinny.  
S: Yeah, the neck is too long, the shoulders are hanging.

T: How are the objects shown in a way that is different?  
S: The doorknob is different, the table is tilted up.  
T: Yes, the door . . . and the table is tilted. Do you know why he did this . . . how would it look if . . . the doorknob was placed on the door, or the table ended where the fish . . . How would the space look. . . ?  
S: . . . look larger.

T: . . . so the intention is to alter space, he used devices as the Cubists . . . he wanted to make the space more flat . . . compressed.

Dallaire, Femme Assise.

T: Do you feel anything is altered here?  
S: Arm is different.  
T: How would it look if it were placed down beside her body?  
S: It's ten times too big for the body.  
S: Broken, looks like a cast.  
S: Has a big nose.  
T: All the objects are taken apart and put . . . in a different context . . . What does the arm do when it is stuck out like that? . . . What line does it follow . . . ?

- S: . . . the easel line, it goes down there.
- T: . . . what about the upper part of the arm?
- S: It follows the table or, ah, board.
- T: What part of the head and figure is more forward? Are they all on the same level?
- S: Here the head is . . . . .
- S: . . . head is not attached to nose.
- T: . . . he tries to flatten space.

Dallaire, Bossue a l'ombrelle.

- T: What happened to form here?
- S: . . . cat run down by a steam roller.
- S: . . . like a clown.
- T: Right, do you think he is as serious as in the other drawings? What does he emphasize?
- S: That one is serious . . . yes, look at detail . . . clothes, the little umbrella . . . look at . . . . .
- S: He doesn't seem to be anywhere.
- T: Yes, the form is less solid . . . allusive . . . He is playing with texture and the quality of paint. . . . not emphasizing natural form.

Dallaire, Patati et Patata.

- T: What happens to the space in this one . . . . ?
- S: All together.
- S: Not normal . . . farmer and cow . . . . .
- S: No way . . . looks like a person kicked out of a casino . . . . . see the cards . . . he was drunk . . . . .
- T: Form looks less flat . . . What is . . . more important?
- S: Actually the texture, the contrast . . . part is shaded in.
- S: Things are going off and on . . . . .
- S: Imagination . . . has bad taste in dressing.
- S: A puppet.
- S: Is that a flag . . . a puppet?
- T: It does look like a puppet; it is light . . . do you notice the pattern? . . . what would be the difference if he stopped the pattern on the arm . . . . ?
- S: It would be straighter.
- S: No arm on that side.
- T: Would it look flat?
- S: No, it would look rounded.
- S: The stripes make it look flat.

Pellán, *Quatres Femmes*.

- S: . . . my God, vulgar feeling . . .  
S: Pattern . . . stained glass window.  
T: Is it done by the same artist?  
S: No, this one has more pattern, texture, in the colour.  
T: What does the outline of the form do . . . ?  
S: Gives emphasis.  
T: Yes, and? . . .  
S: It looks like she is choking and holding her neck.  
. . . . .

Pellán, detail of *Quatre Femmes*.

- S: What is that . . . disease?  
T: . . . . .  
T: Does it look human?  
S: No.  
S: . . . looks like measles.  
S: . . . looks like chicken pox . . . pattern.  
. . . . .

Dali, *Illuminated Pleasures*.

- S: Heh . . . that is vulgar, look at the guy grabbing her.  
S: Violence . . . knife with blood.  
S: No way . . .  
. . . . .  
T: That image relates to the theme of the work . . . there  
is violence and sexual content in the work.  
S: Sexual content!  
S: Shaded areas . . . violence . . . knife with blood . . .  
S: Don't you think that's violence? [Said to another student.]  
. . . . .  
S: You have shaded areas.  
T: What are the shadows like? Do they describe objects?  
S: There's one up there . . . there's one . . . . .  
T: What about the shadow at the bottom . . . is it usual?  
S: [No answer.]  
T: This work was done by an artist called Salvador Dali; his  
work is unusual because most of his artistic activity  
is connected with a movement called Surrealism . . .  
S: Real?  
T: Surrealism deals with the real as you know it, and with the  
unconscious world of dreams or repressed feelings.  
. . . . . took place around World War I in Europe; it was  
a reaction to politics . . . to social conditions . . . . .  
People were dissatisfied with the way things were and  
wanted to express that dissatisfaction in their work,  
so they looked to certain models . . . the model of irra-  
tional love . . . love is considered an irrational emotion,

so Surrealists often depict love in their work, but it is a love connected with anxiety. That is the theme in this work. The ideas of Freud were popular at that time; his ideas dealt with the suppressed subconscious desires . . . which come out at certain times. When do repressed desires come out in a strange way?

S: Dreams.

T: Okay, Freud's method of psychoanalysis dealt with looking into dreams of people. That is what artists have tried to express. Now, Surrealism was a very strong movement. The artists did not work on their own. They were real buddies; they got together to talk of the times . . . politics, art . . . . They talked with poets . . . it was a very rich time creatively. . . . because of so many ideas at the time the styles of art, which developed, were very different . . . .

S: What is this thing right here?

T: It could be a totem pole, . . . it could be a broken mannequin's head . . .

S: But it is not even touching the ground . . .

T: See the woman and the lion . . . they are symbols of anxiety and love. What else is the woman?

S: A cup . . . a glass.

T: The Surrealists used the double image; one image does not portray only one thing . . . Do you see other such images of desire . . . ?

S: The grasshopper.

T: How are the images put together?

S: [No answer.]

T: Look at the bottom, at how the images are placed.

S: They are floating . . . like in the sky . . . a collage.

T: Yes, they are put together in a collage manner. The ground looks as if it is going back and at the same time it is flat, so there are all kinds of contradictions in the work.

S: What is the style of the work?

S: The shading . . .

S: The time has stopped . . . it is a weird eerie feeling.

S: Yes, he has added all things together. . .

S: Why?

S: Miss . . . they're talking . . . I can't hear.

S: It could be to make people think.

S: It's doodling.

T: That's very perceptive Surrealist painting is a form of doodling, some images can result in that manner.



Man Ray et al., Cadavre- Exquis.

- S: Vulgar.  
S: Weird.  
T: We talked of the idea of doodling . . . one of the ways of arriving at imagery . . . When Surrealists got together they played games, wrote poetry, did . . . drawings. They folded the paper into sections.  
S: And when one player finished another one began . . . and . . . when you open it that is why it looks like that.  
T: Right . . . the name of the game was called Cadavre Exquis, . . . its images relate to those of the dream.  
.....

Pellan, Sur la Plage.

- S: That looks like a face.  
S: Those two people . . .  
S: I see a woman.  
S: I see an elephant, . . . a monkey.  
T: Does this work look similar or very different from Dali's work . . . ? Any interpretation of the theme?  
S: Looking on.  
S: Someone dreaming of an orgy!  
T: . . . that's it, okay, are any images similar to Dali's?  
S: Yes . . . woman.  
T: Which one . . . is similar to Dali?  
S: [Response undecipherable.]  
S: Gross.  
T: . . . also the image of the severed head is a Surrealist image . . . Man is portrayed larger than the woman so he doesn't unify with them. What kind of expression is on his face? . . .  
S: Pleasure, big smile . . . evil in him . . .  
T: Yes, he's an outsider looking into a world of joy and pleasure . . . that's a kind of orgy going on at the other side . . . It is shown by tumbling, somersaulting nudes . . . The profile of a stiff face and the tumbling nudes . . . how does he tie together these different images? . . . What means are used . . . to unify the work?  
S: Lines and stuff.  
S: . . . texture.  
.....  
T: Is the space similar to Dali's?  
S: No, more crowded.  
T: . . . the point that I wanted to get across is that artists see things in different ways; they can change images. You saw how two artists reacted differently to similar ideas . . . Their images were influenced by specific ideas . . . Continue on your blowups . . .  
.....

PART II: GRADE EIGHT  
UNIT II: LESSON 4  
COLOUR AND EXPRESSION IN NON-FIGURATIVE ART

Purpose

The aims of this lesson are similar to those listed for the grade-seven class; refer to Lesson 4 (Colour), p. 96 .

Description of the Teaching Method

Discussion focussed on colour terminology and on the symbolic and expressive use of colour divorced from the depiction of imagery. Colour terminology was introduced and illustrated, through use of the separate squares of coloured paper which could be arranged in various combinations, so as to describe: (a) colour intensity, (b) the effect of employing analogous colours versus the use of complementaries, and (c) the use of pure colours versus tints and tones in compositions.

A studio activity followed. Students were told to paint a non-figurative work using colours and forms to express the theme of music played during the lesson.

In the next class, student works were discussed as follows:

(a) the use of colour to depict the mood, or the theme, of the music,  
(b) the colours used where a harmony of colours are evident and where contrasting colours are visible, (c) the use of colour through repetition to link parts of the work together, (d) the importance of composition in a work — factors considered to create an harmonious work.

The topic "A Season" was assigned as the subject for a carry-through studio project. Students were told to consider the general effect of

composition in a non-objective work. Colour choice was to be consistent with the theme depicted. The aim of this assignment was to represent a season using elements of design as colour without regard to details of representation.

Before students began work on this assignment, slides of Automatist works were shown to: (a) elaborate on the discussion of formal aspects of art — to provide meaning for a painting activity, (b) to indicate that colour and spatial relationships, devoid of representation, had its origins in art history, and (c) to observe student response to aesthetic qualities in the works viewed.

A definition of Automatism was offered; its relationship to the movement of Surrealism was explained (refer to pp. 171-175 for a transcript of the lesson).

### Results of the Studio Activity

#### Painting to Music

The majority of students in this group reacted negatively toward the choice of music. This was indicated both during the studio period and in individual responses to questionnaires (see Appendix C).

Initially students splashed paints around on white paper. Soon, some began mixing colour to express the theme of the music. The depiction of form varied from choppy strokes on a white page to the use of more flowing forms. Most students attempted compositional unity by repetition of colour and shape. Several students painted their own abstract designs and described the mood of the resulting work. There was some attempt to use colour as a space-making device.

Carry-through, "A Season".

The manner of paint application was not as free as in the first exercise, where paint was applied to paper using brushstrokes of various lengths as well as splashing and trailing of paint. In this assignment, paint application was flat and was used to fill in shapes. Several used texture. A large number of students seemed satisfied with the results of this project. Reasons cited were: (a) "painting to music was a waste of time," (b) "I couldn't get the feeling for the music; it would have been better to paint to something else," (c) "this project is more definite to work with," (d) "the slides showed me how to paint."

In spite of the fact that students were not restricted to particular colour combinations, they limited the number of colours used. There was an attempt to integrate foreground with background; in these paintings the background was given the same consideration as the positive shapes. Many students' works employed a structure similar to Borduas' early works, e.g., *Parachutes Vegetaux*. The images depicted ranged from the abstract to the more figurative-type images. Most shapes were of an organic nature, and related to the movement of water or to plants.

"Spring and  
happy flowers grow."



Figure 116 — *Painting to Music*



Figure 117. — *Painting to Music*

"My brush moved with the  
music, Quiet no réal change. I  
tried to get the music feel, it  
was hard because I didn't like  
the way the record sounded."



Figure 118 — *Painting to Music*

"My mood was soft, free and happy, I didn't like the music but the  
sound was clean and clear. I enjoy working with paints and wish I could  
do it more . . . . The mood is free and happy. I tried to make the center  
come forward."

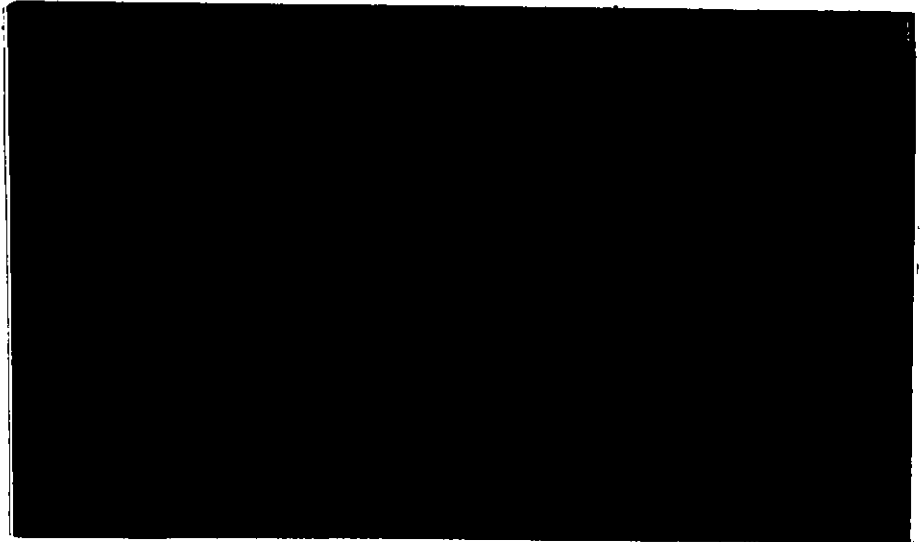


Figure 119 — *Painting to Music*

"It felt calm and quiet so I drew this picture. The greens are quiet, it is calmness. Each colour flows into the next like the music, some parts were louder (reds blues) then it got quiet again. Although I didn't like this music it suggested mood and had a smooth rhythm."

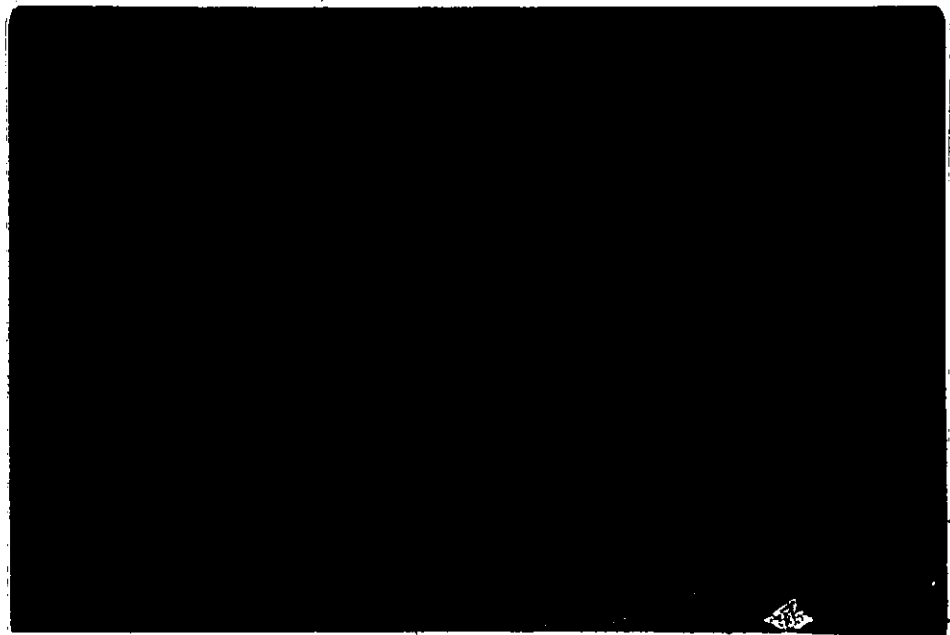


Figure 120 — *Painting to Music*

"The music sounded like nature. I moved with it trying to get ups — reds and oranges and quiet — greens yellow and blues."



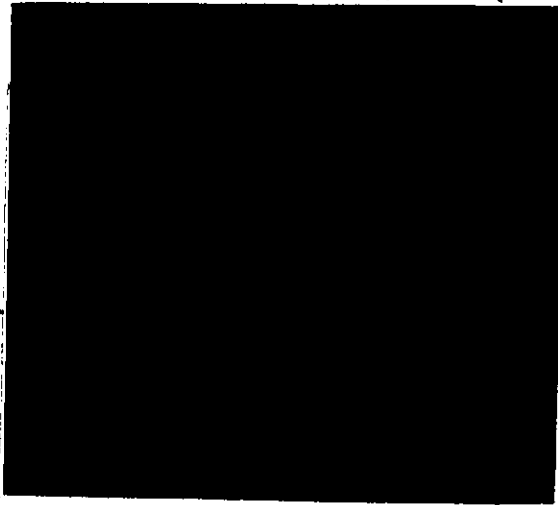
Figure 121 — Season Painting

"This is under the water. The blue represents half way to the bottom of the ocean. The shapes are when you are going down you see all kinds of different shapes, it makes the painting more alive."

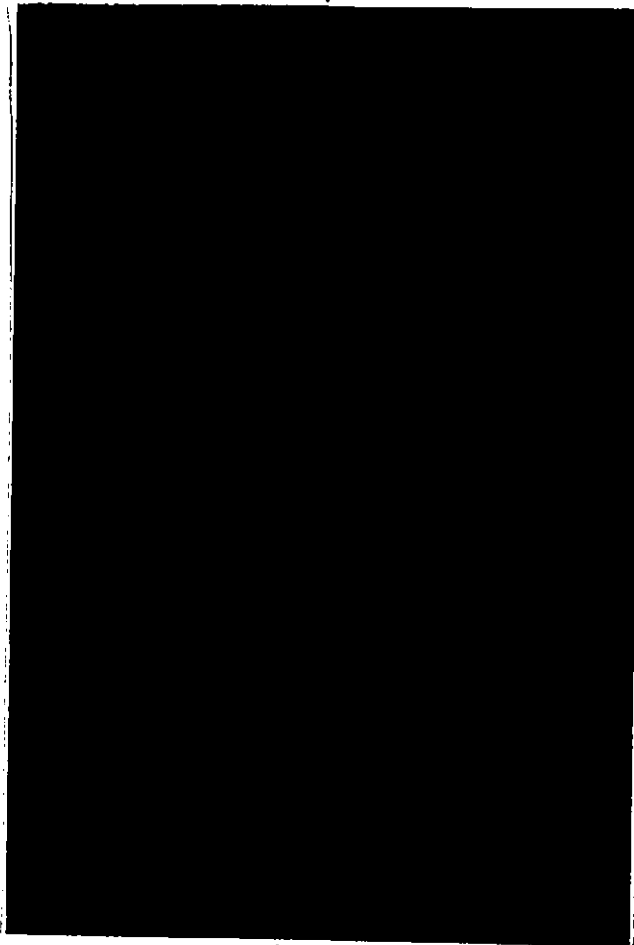


Figure 122 — Season Painting

"Painting light and peaceful colours making a springy feeling. How spring looks after the snow is gone. Colors give a soft quality. It is hard to come up with an idea and to paint it."



*Figure 123 — Season Painting*

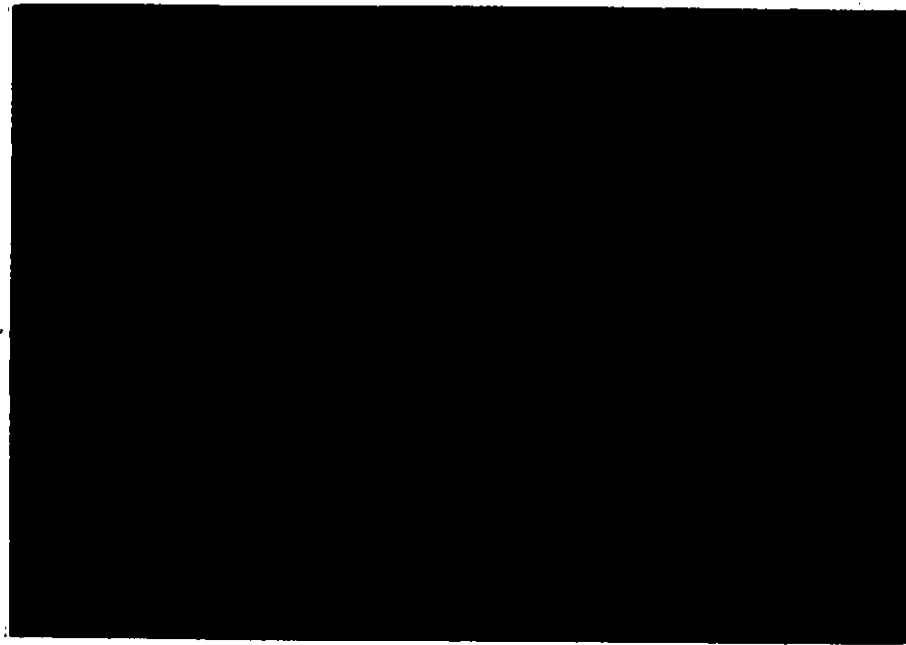


*Figure 124 — Season Painting*

Figures 123 & 124

"A picture of spring, blues turning to warm oranges and reds."





*Figure 125 — Season Painting*

"It shows the emotion and calm of nature . . . light and airy. I tried to get this by mixing colors, and making my colors go together. It shows peace, flowing shapes and colors."

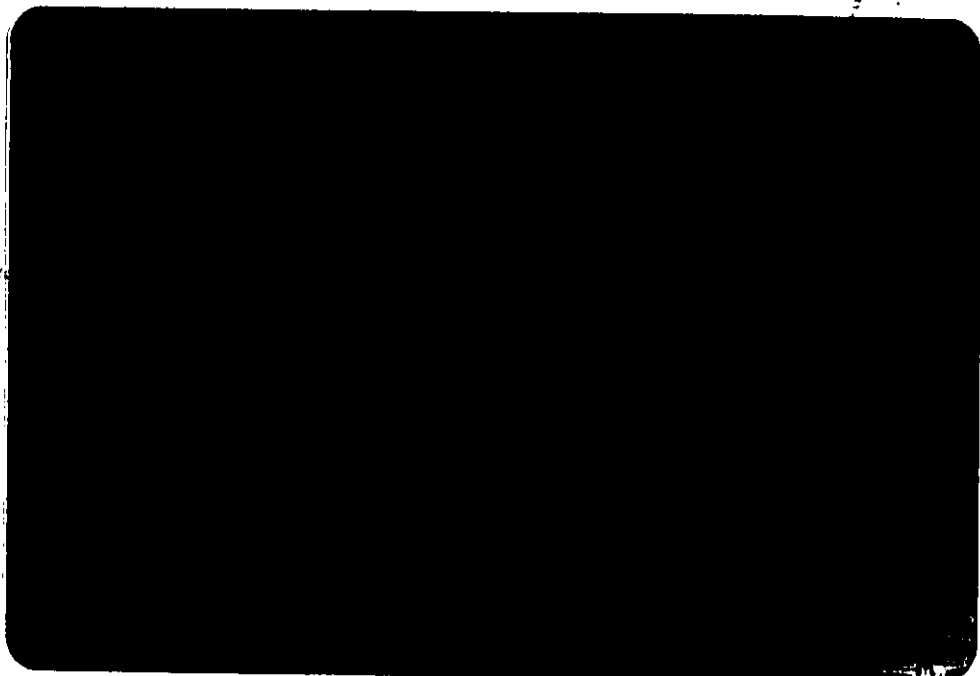


Figure 126 — Season Painting

"Reflections in the water. It looks peaceful. I mixed blues and yellows to make it look that way. I would like it to be more real."

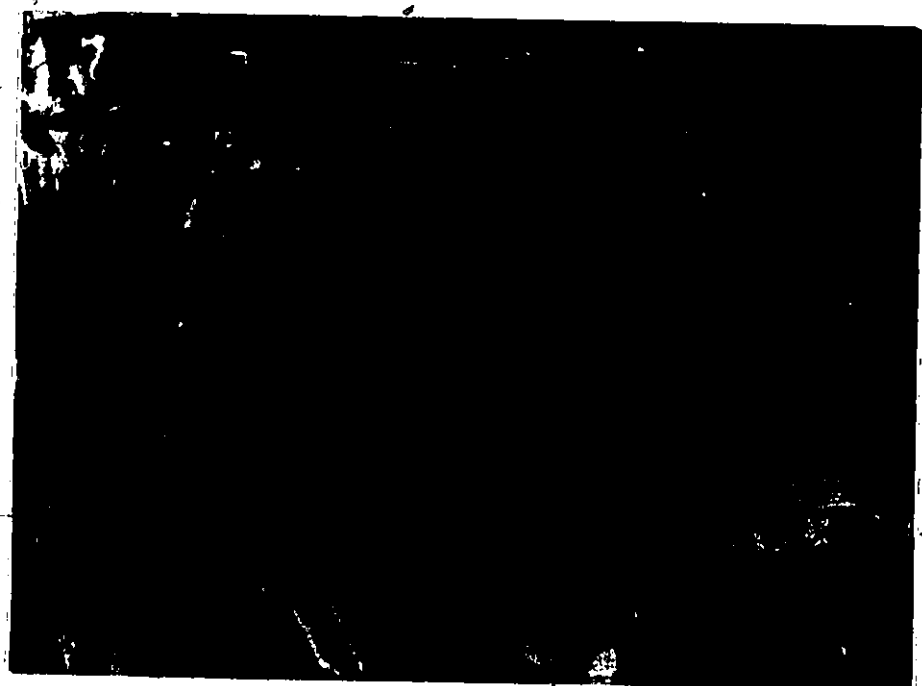


Figure 127 — Season Painting

"Like an explosion of a firecracker, the swirl and change of nature."

### Response to the Slides

Students responded to the use of colour, for balance and contrast, in the compositions. They described the representation of forms in space, and the movement of colour, as well as light and dark — " . . . all revolves around that white spot." Reference was also made to the techniques of working; students distinguished between gouache, oil paint, feathery strokes, trailing paint, and the scraping of the palette knife. There was reference to the textural qualities in some of the work, particularly those which evoked a response to nature — see *Forêt Vierge*, where reference was made to the "dried-up grass," and to the formal qualities — "It makes patterns;" refer to *Translucité* — "It looks like an iceberg with more texture," and " . . . texture was done with a palette knife."

Some students displayed more interest than they had in previous lessons to learning about the works. Yet, most rejected the style of painting and referred to it as "pointless." However, after seeing these slides, students, in discussions of paintings and in their own work, showed greater awareness of the role of colour and texture as essential qualities of painting. These students thought artists should paint what they wanted, yet stated that texture and colour could be used in a "better" way. Excerpts of the taped discussion follow:<sup>9</sup>

<sup>9</sup>At the beginning of class students were told that they would be looking at works that illustrated the beginning of modern art in Quebec, that these works were related to the Surrealist movement in Europe, particularly to the Automatist philosophy, as employed by artists such as Masson (see Lesson 1, excerpts of slide discussion); they were told that Borduas' early works, like those of Dallaire (Lesson 3, excerpts of slide discussion), were influenced by Cubism.

Borduas, La Femme au Bijou.

- T: . . . the name of the artist is Paul Emile Borduas; he was a revolutionary painter in Quebec.
- S: Hired by Rene Levesque.
- T: He . . . He started out as a church painter. . . Quebec, at that time was controlled by the church. The wealth and . . . was under the influence of the church . . . that was in the forties. This fellow, Borduas was a revolutionary. Remember we looked at Surrealist paintings done in Europe at the end of World War I . . . because of the times . . . and the revolution these painters caused there . . . Well Borduas's work is related to that movement. Borduas began as a realist painter . . . This painting led to his abstraction . . . it expresses the idea of a portrait. What is important in this painting?
- S: Eskimo . . . coat . . .
- S: . . . impression of a polar bear . . . hand.
- T: Notice that he is taking apart images of the body. What is becoming important in this work is a going away from nature. Notice the dot of colour and its role in his work . . . The idea influencing him is . . . Automatism . . . a freeing of the subconscious, and the emotions, to get away from reality.
- There were other movements before this time, the art was becoming abstract . . . but this particular movement was a reaction to the war and the times. People were dissatisfied with the times; they thought they could change things through their art.
- S: What does that protest?
- T: This represents a reaction against other art styles. In the past artists drew in a way that was mainly realistic. These artists felt that art should express other things like feelings, and . . . colour . . . forms . . . objects should be depicted flat on a canvas rather than look three-dimensional, as when you see them through a window . . . There is an emphasis on feeling, form and colour. How is the red used, any way, or for balance?
- S: It gives brightness . . . balance . . .
- T: He takes apart the figure and places them [these parts] to achieve a balance; the work is almost equal on both sides. . . This is one of his earlier works, where he starts off with nature, and he goes to abstraction . . .

Borduas, Printemps.

- T: Anything in here that relates to spring?
- S: Animals.
- T: The idea for the forms originated in his subconscious; how are the forms placed? Are they part of the ground or are they sitting on the ground?
- S: Sitting on the ground.

- T: . . . what of the space, is it deep or shallow?  
S: Deep . . . further back. . . . looks like you can walk out there. The dark part is further back.  
T: Is there much variation in light to dark? . . . green, brown, darker brown? Is the space more shallow than deep . . . ?  
The idea of Automatism was really a freeing of the subconscious, you weren't supposed to think of anything; forms just developed as you worked . . . concentrating on freedom and colour . . . .  
How is paint used?  
S: Dull, black.  
T: The material he used for this was called gouache . . . like the tempera paints you use. It dries quickly . . . The work has a dull finish. This is one of about forty gouaches done in a period of several months . . . exhibited in old Montreal . . . it caused quite a stir at the time. Remember, in Quebec, art was conservative. The main work done . . . portraits, landscapes, realistic-type work . . . the church controlled most of the life. Borduas was a powerful revolutionary figure. He had a whole group of followers around him . . . they met at his house to talk, and in the summer when he went to the country, they followed him there . . . they worked together. Not only did they paint but they came up with a few proclamations, pamphlets; one of them was called 'Refus Globale.' They were political . . . social statements denouncing the church and the life in Quebec.  
S: . . . looks like puppets.  
T: He tried to get away from reality. Now if you just look at the work alone it probably doesn't mean anything. Borduas's works have to be considered in the light of the political and the social situation. He was trying to change everything . . . through his painting and writing. He was a teacher . . . he had a group of students who were his followers . . .  
S: Was he a Commie?  
T: He was accused of being a Communist . . . Right . . . the ideas in Quebec were very conservative . . . the paintings were connected to the politics . . . he wanted to go against the established system . . .  
S: Are all these paintings by the same artist?  
S: . . . red or black?  
S: I see birds.  
S: Looks like a white spot as an eye.  
T: Are the forms similar to the other ones . . . ?  
S: . . . rotten painter.  
S: Is it a gouache again?  
S: Yeah.  
S: . . . colours are dull again . . .  
S: No they're brighter . . . there's more action . . . the wash background again . . .  
T: What action do you see?

- S: The movement is twisted . . . curved. I could do better than that . . . curved, all going around.
- T: What is the space like?
- S: Crowded . . . depth.
- S: Crowded.
- S: . . . birds at night on . . . background, semi-abstract similar
- T: Any idea why these semi-abstract paintings are similar? Do you think everyone has a characteristic movement of the hand when drawing?
- S: Listening to the same record.
- S: It would be boring . . . More blended . . . more together . . . yep, free emotion.
- S: . . . if you close your eyes, like not really concentrate when you doodle . . .
- T: Yes, that's kind of interesting what Adam said . . . some of these artists blindfolded themselves to get away from expressing reality. This was 1942 and . . . This work was almost as revolutionary . . . as saying down with the church. Is the space similar to his other paintings? —
- S: . . . looks better . . . crowded . . . things related to nature still . . . the idea of an object on a background.
- S: What is the object?
- S: Those little forms are the objects.
- S: . . . looks like a cigarette with a lot of smoke.

Borduas, *Etat d'ame.*

- T: This is from 1946, . . . what is happening?
- S: Someone . . . on the canvas.
- T: How has this changed? What of the brushstrokes?
- S: Wild . . . edges not as definite.
- T: . . . what of the space. . . ? object on the ground, is it becoming more flat? Do you think he put colours on in any old way? Did he try to achieve organization?
- S: . . . two year old.
- T: . . . looked to children as being uninhibited; he taught children of four and five . . . he looked to their freedom of expression.
- S: What does it mean?
- T: He is trying to break the tradition of painting. He saw the existing style of . . . as being rigid . . . and felt that the emotions are important . . . a way of breaking the whole tradition of painting and way of life in Quebec . . . Children were seen as . . . uninhibited and as naturally creative. . . .
- S: Anyone know who Freud was . . . ?
- S: Should have brought this guy. ;
- .....

Borduas, Les Signes s'envolent

- T: How does this change?  
S: [No answer.]  
T: He is trying to bring the negative space into the positive to make it flat . . . more two dimensional . . .  
Remember your first exercise . . . .  
S: . . . more blending in . . . divided . . . forms are together.  
T: . . . background?  
S: No depth.  
T: Yes, its more integrated, he gradually destroys the object to concentrate on form and colour.

Borduas, Parachutes Végétaux.

- S: . . . looks like a dirty palette; it's not like before with the object . . . spread out. There's different brushstrokes.  
T: Which one is more realistic? Why?  
S: This one looks like it's more realistic . . . underwater forms. A fantasy land . . . the background is wash and the object on top is thick.

Barbeau, Forêt Vierge.

- T: This was done by one of Borduas's students. The interesting thing about this work is that the younger students did not have an older realistic tradition to overcome so their work can be more free . . . .  
S: Neat, . . . like a forest; there's the impression of woods.  
S: What, . . . whole bunch of blobs, it's a marshland not grass . . . more like dried up weeds.  
S: . . . hay rotted, the way it falls.  
T: See any movement . . . ? Can you trace it?  
S: Bright parts up front, the duller parts go way back.  
S: Yeah, it makes patterns.  
T: Can you relate this to anything you saw before?  
S: No response given.  
T: Borduas called this student too wild; . . . he didn't get here [to this point of abstraction] until twenty years later . . . His students responded to him as a leader . . . his ideas gave them the freedom to express . . .  
S: Marshland, underneath the space is crowded and flat.  
T: Is it a natural depth?  
S: Not a depth because some parts are bright and some come forward. Other parts were darker, go all the way back, look at the bright greens.  
T: He trailed paint all over this surface . . . .

Barbeau, detail of Forêt Vierge.

- T: Here is a detail . . . .  
S: . . . dots . . . war . . . look at those drips of paint, like a jungle.  
T: Is there any balance in the large movements or . . . smaller movements?  
S: . . . looks like a spiderweb.

Borduas, Translucite.

- T: Here is the work of Borduas . . . is he as free as his students?  
S: No.  
T: Is there still a background and objects?  
S: Can see snow; looks like wallpaper. You get the impression of a lonely place like the Arctic. A crevice, it is not as peaceful, ice. I don't like it.  
S: I like it . . . better . . . less colour, and feathery.  
T: Describe the technique of painting.  
S: Texture.  
T: At the end of his life, Borduas's work was only black and white.  
S: . . . like an iceberg with more texture.  
S: . . . an ice crevice in the St. Lawrence . . . smooth, the rest is all jerky, looks like a lonely spot in the Arctic or like a crevice between the water; its peaceful.  
S: . . . like the palette knife, it looks scraped.  
T: When did he stop? Why paint . . . ?  
S: Colour, texture.  
S: Living.  
S: Express what you want; if you do what everyone wants you are not as free. You're better as an artist if you do your own work.  
T: Yes, remember that these works represent several of hundreds . . . . They are not one accident . . . This painting was a part of their life . . . .

Riopelle, La Montagne.

- S: A volcanic mountain with a city beside it.  
S: . . . looks lonely.  
S: . . . all revolves around the white spot. . . Gives balance.  
S: The mountain is flat; you can't see behind it.

Riopelle was introduced as a painter whose works are exhibited internationally. I said that although he now lives in Paris he comes to Quebec, his homeland, to hunt and paint.



## PART II: GRADE EIGHT

### UNIT II: LESSON 5

#### COLOUR AND EXPRESSION IN FIGURATIVE WORKS

##### Purpose

Refer to pg. 96 (Lesson 4, grade seven) for an outline of the aims relating to this lesson.

##### Discussion of Lesson Activity

Studio activity and discussion of art works in the Illusionistic style of Surrealism demonstrated how imagery, themes, and colour could be used to communicate feeling and mood. This lesson followed a study of the non-figurative use of colour and form in painting (Lesson 4, pp. 161 - 175).

##### Studio Activity

The themes of landscape and dreams were suggested as subject matter for student painting projects. I felt that these themes allowed scope for individual interpretation and were more suitable for grade eight students than the topic, "Under the Earth," employed with the grade seven class (Lesson 5).<sup>10</sup>

Following a period devoted to slide viewing, students were asked to choose imaginary subjects related to landscape, mood, or dreams. The

<sup>10</sup>Students at the grade-eight level have a tendency to interpret subject matter in a more literal manner than the seventh-grade students. Hence, the subject "Under the Earth" is likely to lead to meticulous renderings of roots, etc., or be greeted with remarks such as "there's nothing under the earth," or "it's silly to imagine a scene of hell."

following topics were chosen by students: "A Country Road," "A Graveyard," "A Dream I Had," "A Set for an Imaginary Film," in the genre of "Star Wars."

Elements of art required to evoke the mood of the selected topics were briefly reviewed:

- T: . . . what elements of a scene can be emphasized by the artist to evoke mood?
- S: The sky . . . it can look angry . . .
- S: A landscape can look lonely . . . by the colour and the way things are painted.
- T: Good, . . . how can you go about expressing an angry sky . . . ?
- S: By brushstrokes . . . and colours . . . the way the clouds look . . . .
- T: Good, I think you have the idea and some of you are ready to begin sketches. Remember that both the choice of colour and imagery in these works . . . are important elements to consider when attempting to express . . . a particular mood.

#### Results of the Studio Activity<sup>11</sup>

No restrictions were imposed on the range or choice of colours permitted to evoke mood. A wide range of hues were therefore evident — from the subtle combination in Figures 128 and 130; muted colours in Figures 131, 132 and 136; to the harsh reds and mauves in Figures 133 and 134. Painting techniques varied; these included the wash and silhouette technique (Figure 135), the use of short brush strokes (Figure 129), and the textural qualities of colour (Figures 129 and 134). The results were quite painterly considering the flat quality of the cake tempera.

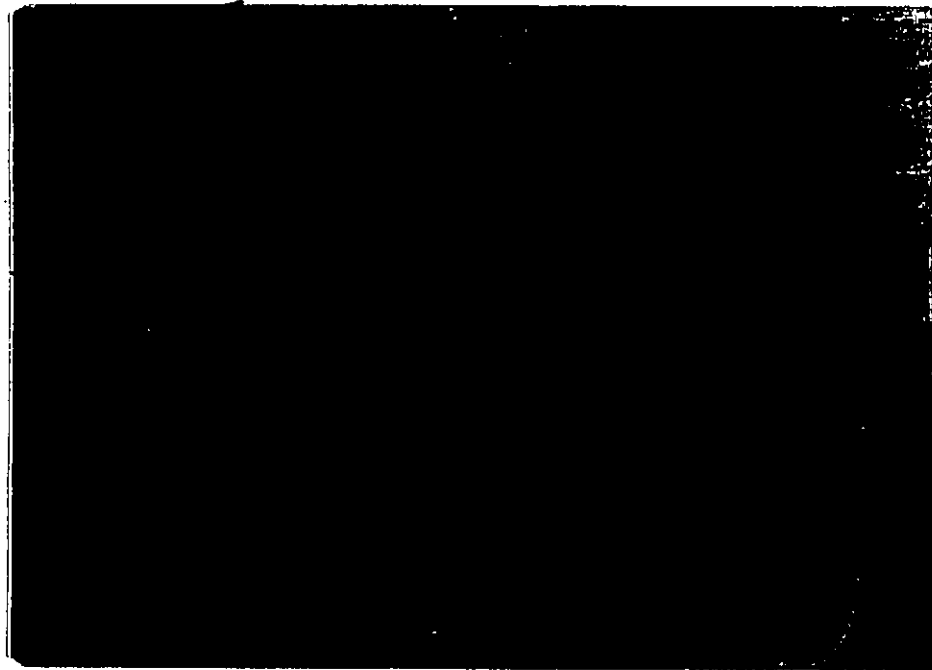
Students were aware of the aesthetic qualities in their works; this is revealed in the descriptions of their paintings (see accompanying

<sup>11</sup>Three to four studio periods were allowed for this project, and one period was used for slide viewing.

notes to Figures 128 - 137). Although painterly effects were obtained, depiction of form remained flat; outlines were often used to separate objects from the background (Figures 133, 136 and 137). However, in Figure 128 the potential of colour, as an expressive and formal device, was realized.

On the whole, students were pleased with this project. This was indicated both during class and on their evaluation sheets: "It offered the most potential of projects assigned during this term for expressive possibilities."

#### Colour plates of Landscape Paintings



*Figure 128 — Dream Landscape Painting*

"A dream of war one side shows happiness before the war; on the left everything is dead after battle. Colours are dark. The poppy on the right shows war which will come.

I tried to make two sides go together, I left some darker green plants to show this and the red — it could be death or a flower wreath. I'm happy with this. I enjoy painting and I learned how to mix colours."



Figure 129 — Landscape Painting

"A quiet sun set I couldn't get the colour right. I had a little trouble mixing colour, painting, getting it to look like what I wanted; it's okay but I can't always paint what I think. I would like to sketch more and fit the colours and shading in to it."

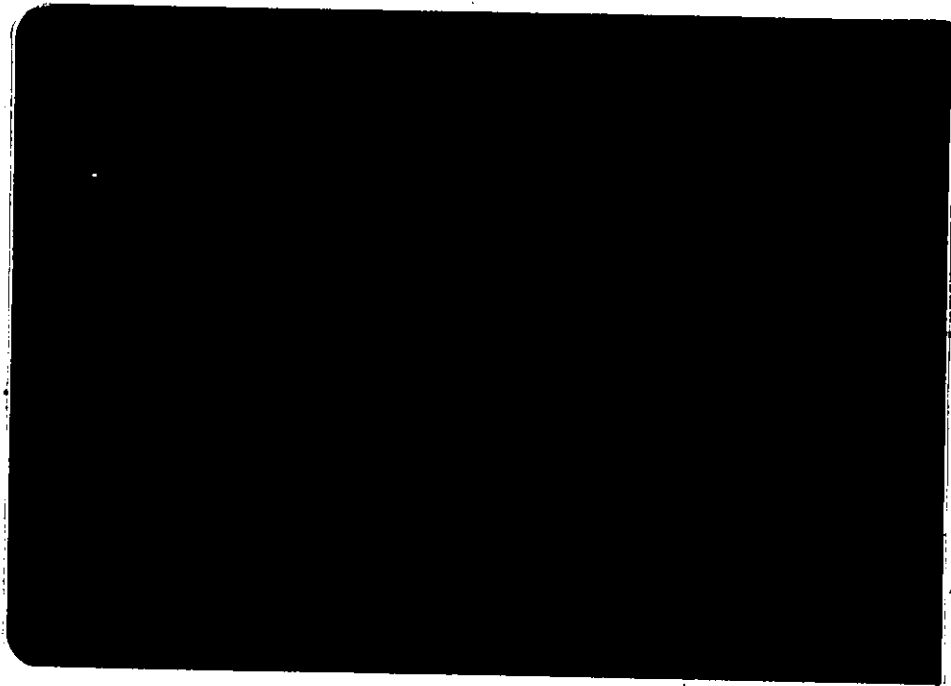
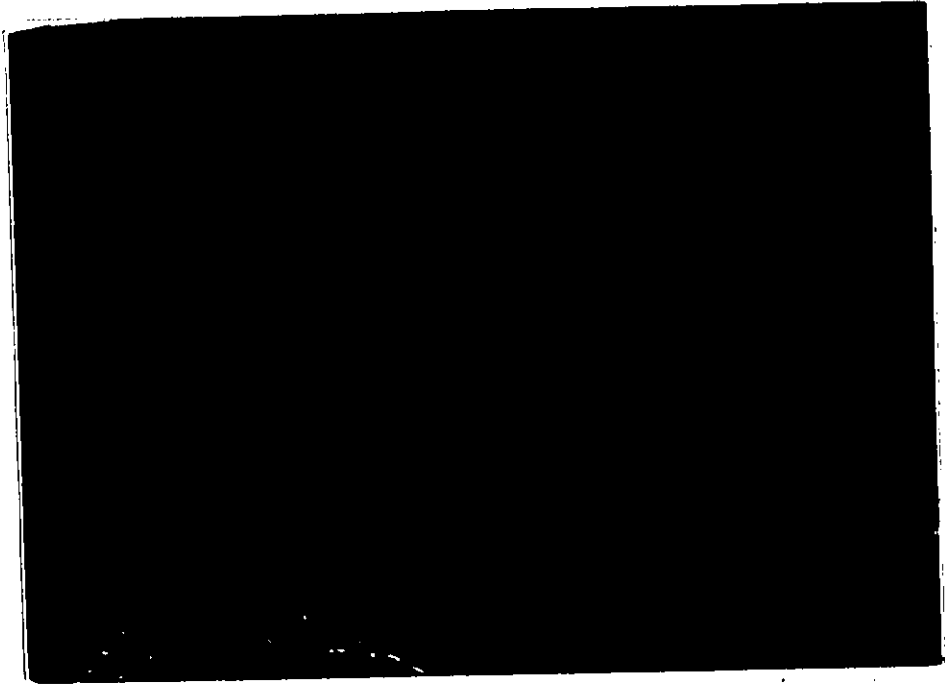


Figure 130 — Landscape Painting

"This composition is about two horses being attacked by two hungry pigs. The background is a dull moody colour because of the evil killing, the pigs have claws like lobsters, body like pigs and ending like a fish. The horses are part fish the rest is horse.

The colors aren't real to make it look like a dream."



*Figure 131 — Landscape Painting*

"A dark country side, trying to get a feeling of dark empty eerie type of scene."



*Figure 132 — Landscape Painting*

"Gloomy, lonely, stormy. Using dark colors to bring across this mood. It is organized because everything fits in the surroundings. I think I showed this but there's no real imagination in my painting, I did it too plain and realistic — I think I have no imagination.

I think the colors are done well. The images give it a realistic quality . . . I learned to try and use my imagination, from seeing other paintings I'd say mine is too plain."

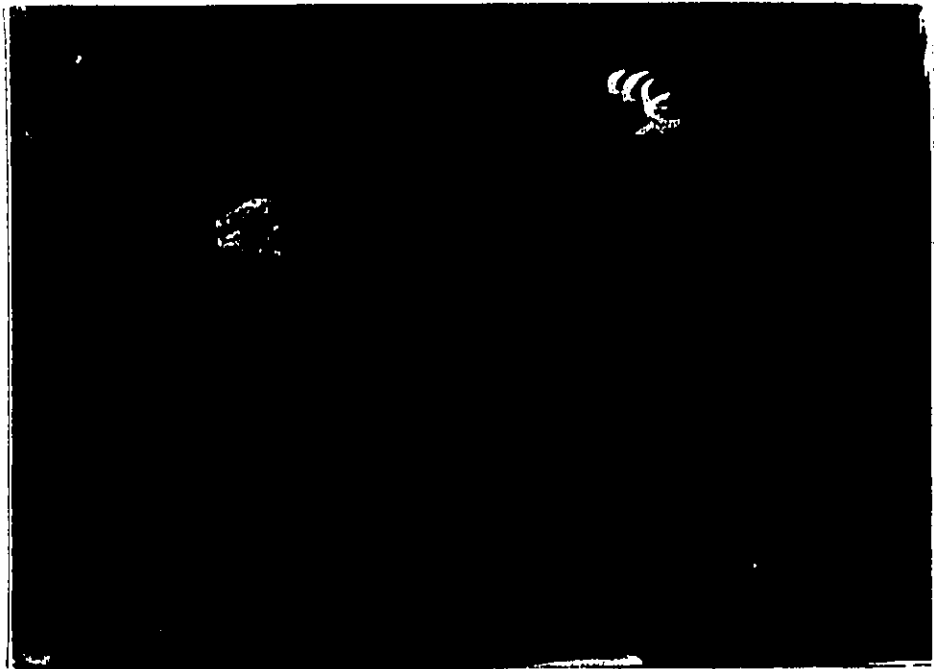


Figure 133 — Landscape Painting

"The feeling is darkness, I mixed dark colors and shades I thought it could bring out my feelings. A stormy nightmare, at first I had trouble I think it's pretty good. I wanted it to look like a place."

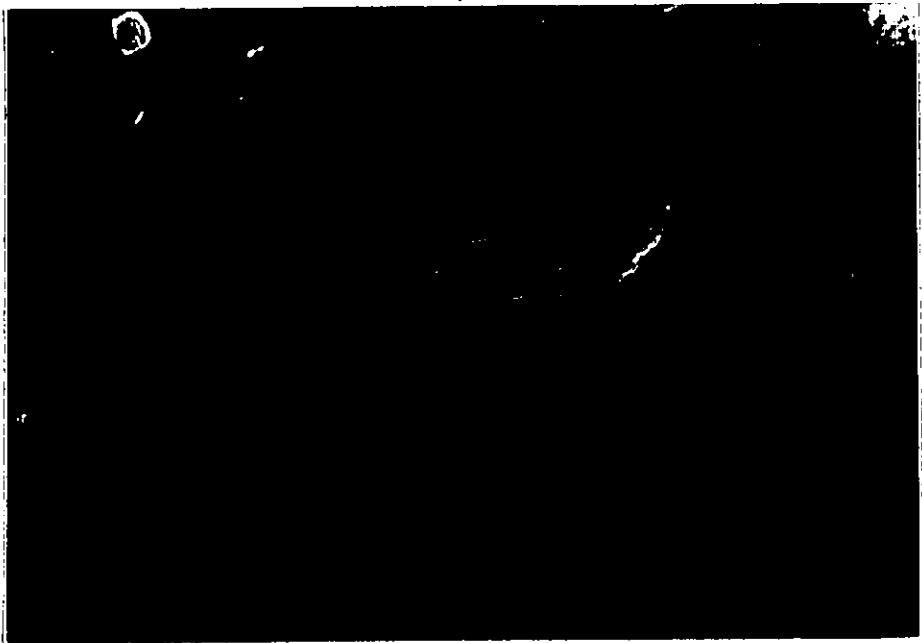
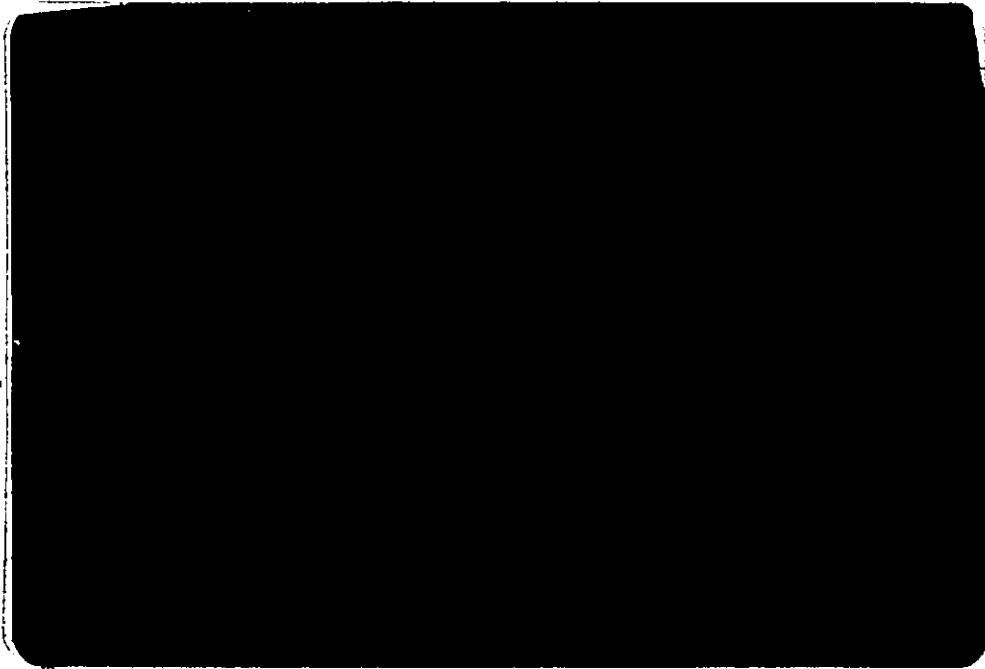


Figure 134 — 'Fantisty Dream'— Painting

"The subject of this painting is a futureistic seen or fantisty of the future. The sky is gloomy the earth fiery."



*Figure 135 — 'Hapiness' Painting*

"Hapiness, by mixing light and cheerful colours and the figure (the man has ice cream) represents hapiness to children.

Organization. The bright colors in the background and the figure in black which makes it stand out.

A child's dream — hapiness and being carefree (colors represent the amusement). I like the painting the colours turned out as I wanted them to and I was able to drawer the person.

I accomplished the image in my mind which I rarely do — I liked it! I was easily able to get a good idea."

"A midnight loneliness under a pale moon. The pale mood, the shades of the sky and the form of the tower bring stillness. I'm happy with the bringing out of the tower. I had trouble getting the outline of the devils tower to stand out."

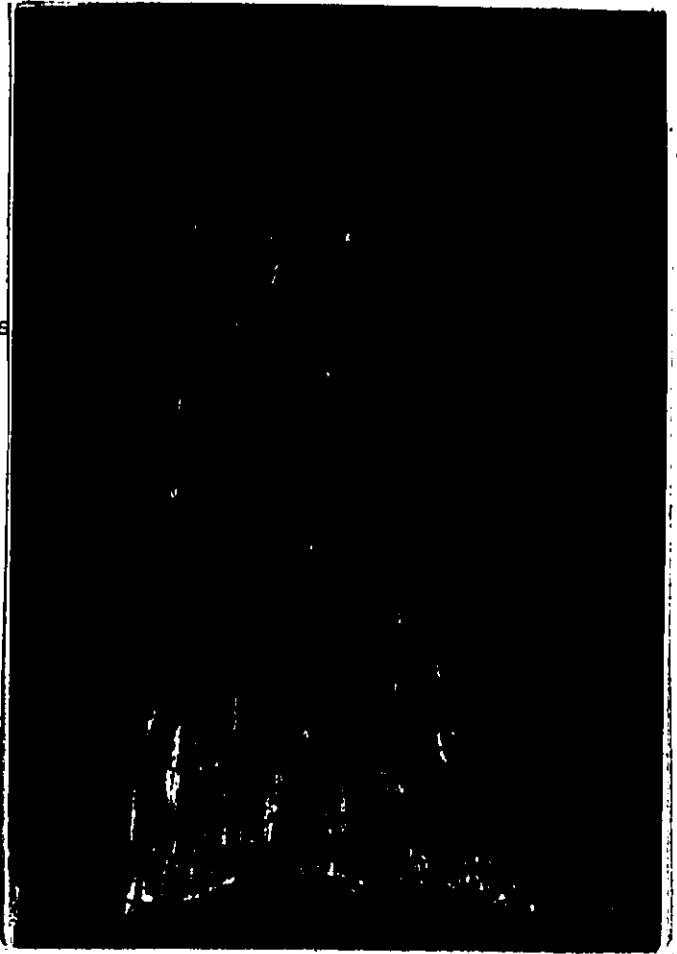


Figure 136 — Landscape Painting

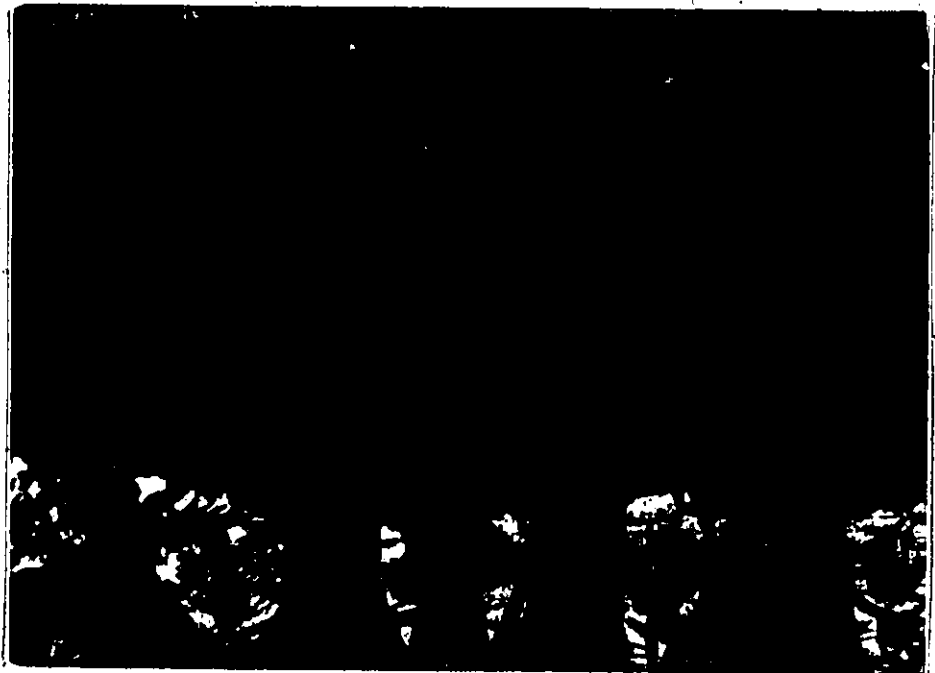


Figure 137 — 'A Storm' landscape Painting

"I mixed colors to make it look stormy and angry. I wanted a stormy feeling. I had trouble with the trees. I learned how to make them stand out behind a storm and how to mix different greens."



Response to Viewing of Slides<sup>12</sup>

Except for Pellan's *L'Amour Fou* to which students reacted mainly in terms of literal commentary regarding the strange way in which the theme was depicted, they responded to works in terms of description, analysis, and interpretation.

de Chirico's, *Piazza d'Italia*.

- S: . . . he puts a statue in the center of the road to draw attention to it.
- S: . . . there's an empty feeling . . . nothing there except a statue . . . it looks strange because it is so big . . . and nothing else is there.
- S: . . . the lighting is unusual . . . and the shadows . . . the light comes from the back . . . the shadows from the sides.

Pellan's, *Jardin Mauve* was said to be similar to the above work because:

- S: . . . the shadows and shades are important . . . it's also abandoned.
- S: . . . there's texture in the rock . . . in the center . . . it makes it stand out from the sky . . . the statue stands out; it is in the center . . . because it is so big.
- S: . . . this one has more feeling and texture . . . the other one is more weird.

de Chirico, *Piazza d'Italia*.

- T: What kind of feelings are brought about in this work?
- S: . . . ancient Rome . . . emptiness.
- T: Do any of these aspects relate to realism or to anything else . . . ? What can be called Surrealist in this work?
- S: The lady . . . the statue there . . .
- T: There's light in the sky, but it looks like the light from the background comes from the side, the way the shadows are . . .

<sup>12</sup>These slides were viewed after students began their painting project. A brief review of the ideas and background of the Surrealist movement preceded the viewing of slides.

- S: . . . ominous . . . like time stopped . . . another world.  
T: Yes, the lighting is unusual . . . as are the images . . .  
Why do you think he chose to draw the statue out of proportion?  
S: To draw attention to it . . . it is in the center of the painting too.  
T: Yes, when you dream of things, are they in an ordinary sequence . . . ? The explanation of the statue can be compared to the idea of the dream . . . .

Pellán, *L'Amour Fou*.

- T: . . . what is the subject . . . ?  
S: Looks like a monster . . . lady bent over.  
T: What does he try to emphasize by distorting the figure?  
S: Looks like a big blob!  
T: . . . love was a popular theme for the Surrealist, as it was irrational . . . . The twisting of the body with emphasis on breasts and hips is related to love and desire. What do the images of the hand and face contribute to this theme?  
[No answer.]  
T: In relation to this theme, you see boards surrounding the face; this could symbolize passion boarded up. Why do you think he chose to make the hand large?  
S: Dig the eyes on the fingernails.  
T: The hand is severed . . . it was a popular Surrealist image . . . the large size of the hand points to its importance as an aspect of communication between two lovers . . . the eyes in the fingernails symbolize unity of sight and touch . . . important to love . . . . The blond hair is chosen to depict the woman as an image of desire. Any other double images . . . one image that might stand for another thing?  
S: She's placed on his head . . . because he is thinking of her.  
T: Right.  
S: The head is upside down . . . .  
S: What are those branches?  
T: . . . the transparent figure was popular with Surrealism . . . . transparency shows the idea of merging of dream and reality together . . . .  
[Students began to talk and fidget.]  
S: It's gross.  
T: Yes, it's not a pleasant painting to look at.  
S: The body is chopped off and put on backwards . . . .  
T: How does he unify all these objects?  
S: The background colour and the texture.  
S: Looks like a candle back there . . . .  
T: Yes it is . . . . The colour is symbolic and it unifies the painting. The figure is also distorted for symbolic reasons.

Pellán, *l'Affût*.

- S: Ugly.  
S: . . . another planet like Mars . . . explosion.  
T: This is also done by Pellán . . . Is there similarity to de Chirico's work?  
S: No, except shades and shadows.  
S: It's odd . . . so is the other.  
S: Orange in this one is orangey-red.  
T: What of the quality?  
S: Abandoned . . . .  
S: The texture in the rock makes it stand out from against the sky.  
T: Did de Chirico's have texture?  
S: This has more feeling and texture, the other one is more weird, the dummy in the street . . . .

The imagery of Surrealism — the use of the double image, cat and tank — was explained, as was the symbolic meaning of the colour, red, in this work standing for war.

Pellán, *Jardin Mauve*.

- S: Colours are blending to lighter, over here.  
S: The colours are spread out; there's texture in this one too. This side is more dotted together.  
S: The sky is flat again . . . .  
T: Is there any meaning?  
S: Only one here, the sun is looking down at you . . . the image, that flower over there with the kite is unusual.  
S: It looks like an earthquake; one side has more objects . . . and more contrasts here. I was going to say that on one side the land is dark, kind of dead the other side more alive. . . .  
T: Does he juxtapose life and death by other means?  
[No answer given.]  
T: Notice the child's kite you mentioned tied to the pansy or phantom by the dotted line . . . Do you feel it is a satisfactory Surrealist painting? What of the way he depicts the castle?  
S: There's a wall around it . . . . It looks burned down, kind of spooky.

Pellán, *le Sixième Sens*.

- T: Some people say that this painting can be a comment on our times . . . How is it different from Pellán's earlier works?

- S: More modern; the colours are lighter.  
T: . . . the theme is lack of sight. Do you notice the three faces on the base?  
S: The clock, what is it?  
T: Yes . . . for the blind the sense of time is important . . . The hand controls the clock, it guides the blind. How does he organize his parts?  
S: Overlapping . . . shades . . . blends together.  
T: Do you recognize any symbols for today?  
S: The bird; the jet.  
T: Yes, it could also mean machinery or technology . . . controlling man.  
What is the most important thing in this work?  
S: The hand, the clock . . .  
T: How does he show this?  
S: . . . stands it out . . . the position . . . joins all lines.  
T: Good . . .

Following these slides students were given a Surrealist work by Tanguy to analyze in writing. (See pp. 214 - 215, Appendix B).

## CHAPTER V.

### FINDINGS AND DISCUSSION

A teaching methodology and curriculum integrating studio practices and the study of works of art was developed and implemented in grades seven, eight, and nine to promote appreciation of art and add a greater dimension to the students' studio assignments. This study illustrates the visual and verbal responses of several high-school classes to a particular art curriculum integrating the study of art history, art criticism (formal analysis), and studio activity.

In order to measure the effectiveness of teaching methodology, it is helpful to obtain feedback from students concerning their attitudes toward learning experiences, as well as to evaluate results in terms of their products and discussions of art. For this purpose, a questionnaire inquiring about student attitudes toward learning activities was distributed. In this questionnaire the following was asked:

Describe your response to the various art activities in which you participated during this term: (a) learning about art and artists through slide viewing; (b) talking about artists and their works during slide presentations; (c) teacher presentations, slides, and demonstrations, etc.; (d) the studio assignments; (e) describing your artwork on written evaluation forms; (f) the painting movement studied.

A summary and discussion of student response to the above questionnaire follows. Student response indicated that most enjoyed viewing

the slides, but they did not like having to talk about them. Common replies to (a) and (b) were:

- S: It was interesting learning about what artists did, how they painted . . . I did not like to talk about that.  
 : . . . looking at the slides helped me to see how to paint different things.  
 S: . . . I learned that there are lots of ways to paint.  
 S: . . . I learned to respect art more . . .  
 It was boring talking about what artists did . . .  
 S: . . . It was interesting looking at the work; some was very weird. . . . but I would rather draw.

#### Student Response to Discussions of Slides

The results of student response to painting support the findings of studies by Wilson,<sup>1</sup> Moore,<sup>2</sup> Hardiman and Zernich.<sup>3</sup> Students displayed a more negative bias to the non-objective works viewed than to the figurative-style works. Although all classes said that they did not like Borduas's work, it is interesting to note that the abstract paintings of *Seasons* in all classes exhibited influences from his work in terms of spatial organization as well as form.<sup>4</sup> This influence was not as evident in the more figurative-style paintings and drawings in grades eight and nine, and occurred to

<sup>1</sup>Wilson, "An Experimental Study."

<sup>2</sup>Moore, "Childrens' Response."

<sup>3</sup>George Hardiman and Theodore Zernich, "Influence of Style and Subject Matter on the Development of Children's Art Preferences," Studies in Art Education, XIX, No. 1 (1977). (Hereinafter referred to as Hardiman and Zernich, "Style and Subject Matter.")

<sup>4</sup>In Lark-Horovitz et al., Better Teaching, pp. 215-216, it is reported that the pictures children liked had little influence on their subject choices for their own work. Originally reported in Betty Lark-Horovitz, "On Learning Abilities of Children as Recorded in a Drawing Experiment: I. Subject Matter, II. Aesthetic and Representational Qualities," Journal of Experimental Education, IX, No. 4 (1941), pp. 332-360.

the least degree in all the grade nine projects. Grade nine students were influenced by formal and expressive devices in the slides studied, to a lesser degree than the other grades. However, when a particular style or work was admired they attempted to reproduce some of its qualities.

#### Influence of Art Viewed on Students' Studio Work

The adoption of artistic style in the works viewed to the students' art expression was most evident in the abstract projects — the painting of the *Seasons* and the grade-seven *Under the Earth* assignments — which displayed influences from the works of Borduas and Pellan in terms of shapes employed, distribution of shapes, and use of space. In the grade seven *Under the Earth* paintings, one notes a similarity in the use of pattern and colour to the works of Pellan. This borrowing of technique and use of art elements, in the students' art production, from works of art was possibly due to the fact that students had less experience painting in a non-objective manner. The manner of thinking introduced in these assignments was new to students who were required to express a theme through the use of shape and colour rather than through use of recognizable imagery. When the non-figurative-style works of Borduas and Pellan were viewed and discussed according to formal and expressive aspects, students interpreted these formal qualities in their own art expression. On the other hand, when students were expressing figurative imagery they were more inclined to employ stereotypes learned earlier — as observed in coloring books. If students were introduced to aesthetic concepts and works of art in the elementary grades, perhaps at the high-school level they would be less likely to rely on stereo-

types for art imagery. Or, would the impact of the culture, as Wilson states,<sup>5</sup> far outweigh the effect of art learning acquired in the school?

#### Response to Writing About Paintings

The majority of students said that they did not enjoy this part of the program. They described this task as both "difficult" and "boring". A few commented that they never had to evaluate their own work in other classes. Several stated that although they did not like this activity they found it useful:

S: . . . it gave me the opportunity to think about what I did  
. . . and how I could improve my work.

S: . . . it gave me a chance to tell you what I wanted to do  
and what I thought about the project . . . because I  
am not too good an artist my work doesn't come out  
the way I want it to . . . I can tell you that I  
tried my hardest.

According to my observations, as a result of successive viewings and discussions of art works, there was a transfer of art terms used in class discussion of art to students' written evaluations of their own work. The final written descriptions of a Surrealist painting indicated the use of terminology describing the formal, expressive, and material aspects of the painting. These terms were employed successfully by some students to interpret the intention of the artist when doing the work, and the mood evoked through his use of formal elements and choice of imagery.

#### Response to Studio Activities

For the majority, this remained the favorite part of the program.

<sup>5</sup>Brent G. Wilson, "One View of the Past and Future of Research in Aesthetic Education," Journal of Aesthetic Education, VIII, No. 3 (1974), pp. 59-67.



All classes indicated preference for the final painting project. (For reaction to discussion of individual projects, refer to summary discussions in each lesson — Result of Studio Project).

On the whole, projects in all classes exhibited interesting and varied solutions to problems. Results, in terms of the lesson, were satisfactory.

The final studio paintings indicated improvement in the use of aesthetic qualities of line, texture, light and dark, as well as expressive use of colour. The use of formal devices was most rigid in the paintings of the grade nine class; also, the greatest variations in use of techniques and manner of depicting imagery was found in this class. The girls appeared to be strongly influenced by romantic illustrations, and the boys by comic book drawings. Both sexes identified the theme of landscape with palm trees and seas, an influence of mass-produced oil paintings. The boys in this class were more attracted to the Surrealist devices than were the girls. This preference was not as evident in the younger grades.

Through observation of the students' art activity and discussions of art it is evident that with the teaching method employed it is possible to influence students' frames of reference. In all classes, there was an improvement in the use of art terminology used to describe art; the degree of this gain varied with the individual classes, and depended on activities. There seemed to be a greater facility of expression in students' written descriptions of art than in group discussions. It is difficult to carry on a conversation with a large group of students with many different

<sup>6</sup>In order to stimulate the grade nine girls to painting activity it was necessary to show them additional slides of landscapes by artists other than those shown to the grades seven and eight classes. For this purpose the illusionistic works of Magritte were used as were the landscapes of several Impressionist and Expressionist painters. The majority said that they liked the Impressionist works.

attitudes, interests, and academic as well as artistic levels of achievement. Of the three groups with whom this curriculum was used it was most effective with the grade eight class. The seventh-grade students, on the other hand, were uninterested in hearing each other's views and did not remain quiet for a long enough period for discussion to develop. The grade-nine class, the most reticent of the three classes, was the most reluctant to discuss art during the slide-viewing activities.

In all classes, the frequency and extent of their responses to works of art were directly related to the degree of realism depicted and to their expressed liking for the subject. Similar observations were made in a recent study by Hardiman and Zernick.<sup>7</sup> In their study using sixty subjects drawn from assorted grade levels — three-four, five-six, and seven-eight, they reported that the factors of style and then subject matter were the determining indicators of preference across the grade levels tested; students preferred realistic rather than abstract paintings.

In class discussions of art, all groups indicated a gain in the use of art terminology; terms introduced in one lesson were often employed by students in later descriptions. However, terminology used to describe one medium — e.g., drawing, was not always directly transferred to discussions of another medium, painting. During class discussions, and in their written evaluations students rarely elaborated on answers; each response was evoked by a separate question.

<sup>7</sup>Hardiman and Zernich, "Style and Subject Matter."

According to Smith, critical activity proceeds through four stages: description, analysis, interpretation, and evaluation.<sup>8</sup> Feldman's classification is similar and incorporates the following stages: description, formal analysis, interpretation, and judgment.<sup>9</sup> Both Smith and Feldman believe that the student can be taught the critical process, which as a methodology requires the viewer to perform the following steps: (a) perceive the work, (b) describe the work, (c) become conscious of the qualities contained in the work — analyze those qualities — and (d) make an aesthetic judgment about the work after having experienced the previous three steps. Feldman says that in order to make an informed judgment about a work, the student should (i) be able to relate the work under discussion to a range of similar works, (ii) ascertain the purpose or function of the work, (iii) determine ways in which the present work departs from historical antecedents, and (iv) relate the work to particular needs and the time in which it is created.<sup>10</sup>

Referring to Smith's model for teaching critical activity, Ecker stated that properly guided, a child at the elementary school age could learn to criticize and make meaningful judgments about art.<sup>11</sup> One goal of

<sup>8</sup>Ralph Smith, "Aesthetic Criticism: The Method of Aesthetic Education," Studies in Art Education, IX, No. 3 (1968), pp. 12-31.

<sup>9</sup>Edmund B. Feldman, "The Teacher as Model Critic," Journal of Aesthetic Education, VII, No. 1 (1973), p. 56.

<sup>10</sup>Edmund B. Feldman, Art as Image and Idea (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1970), pp. 489-490.

<sup>11</sup>David W. Ecker, "Analyzing Children's Talk About Art," The Journal of Aesthetic Education, VII, No. 1 (1973), pp. 58-73.

teaching materials such as those designed by Hubbard and Rouse,<sup>12</sup> and CEMREL for the elementary school was to teach students to make informed judgments about art.<sup>13</sup>

The CEMREL teaching materials cover a wide range of media — drama, literature, photography, etc. Individual units such as photography appear to be concerned with teaching students to gain familiarity with the camera as a creative, exciting, learning experience rather than as a means to study aesthetics and improve students' critical awareness of photography as an art form. Because of their design — their emphasis on media — I question if curriculum materials such as CEMREL would result in the degree of interpretation and meaningful judgment envisioned by their proponents. Aside from the need to test and develop learning materials and methodology to teach art appreciation and achieve a greater level of critical analysis, further research in the relationship of language acquisition and visual expression is necessary, as is the development of tests to measure such results. However, besides a developed intellect, a person needs a certain knowledge of life to grasp the feeling that the artist is communicating through his work. If the student has not experienced such feelings he is unlikely to recognize and to respond to them in art. Life experience, pre-disposition, and maturation are important factors in the process of acquiring artistic knowledge and ability. According to Piaget's theory of child development, the child is not expected to reach the age of concrete

<sup>12</sup> Guy Hubbard and Mary J. Rouse, "Art Meaning, Method, and Media: A Structured Art Program for Elementary Classrooms," in Programs of Promise in the Schools, ed. by Al Horovitz (N.Y. Harcourt, Brace Jovanovich, Inc., 1972), p. 18.

<sup>13</sup> Stanley S. Madeja, "The CEMREL Aesthetic Education Program: A Report to the Field," Art Education, XXVI, No. 6 (1973), pp. 11-13.

reasoning ability until the age of twelve; at that age he bypasses the stage of decentration — the ability to concentrate on one aspect of art at a time. According to my observations regarding the degree of "qualitative reasoning" displayed by students, it appears that the stage of decentration extends well into the teenage years, beyond that indicated by Piaget's research.<sup>14</sup>

The majority of students were not acquainted with the study of works of art in their earlier art courses. Therefore this curriculum served as an introduction to the study of paintings. Although information relating the work of art viewed to its political and social context, was provided during the slide discussions, students rarely asked questions related to this aspect of the curriculum. This was perhaps due to the fact that they were not familiar with the study of other painting movements. A study of works of art representing additional movements would increase the possibility for deeper understanding of subject matter, themes, and formal and expressive qualities of art used when discussing art.

Questions raised by this thesis are: (a) What are the most logical or satisfactory ways of organizing curricula for high school students — through principles of art, historical chronology, themes of art, or the contributions of artists? (b) What part does historical background play in helping students understand and respond aesthetically to paintings? Further research in curriculum implementation is needed to obtain a body of information necessary to gain adequate insight into the above concerns of art education.

<sup>14</sup>B. Inhelder and J. Piaget, The Early Growth of Logic in the Child.

## SUMMARY AND CONCLUSIONS

The results obtained indicate that teachers can alter students' frames of reference used to describe art. A curriculum integrating the study of works of art and studio activities did broaden my students' understanding of the formal and expressive aspects of art. This was observed in their studio works and discussions of art.

All classes indicated some gain in the use of art terminology — formal analysis — used to describe art; however, the level of critical analysis and the degree of aesthetic sensitivity expressed verbally or in writing varied with the age of the student, his previous exposure to art, his expressed liking for the subject, and the type of questions used to evoke aesthetic response. Willingness of students to talk about art was affected by the degree of realism recognized and the students' expressed liking for the work.

The transfer of artistic qualities in the works viewed to the students' own art productions suggests that teachers should use visual reproductions to stimulate their students' knowledge of art concepts, techniques, and to expand their repertoire of visual imagery. I believe that the study of artistic concepts should be related to the environment as well as to works of art to broaden students' frames of reference.

In the three grades with whom this curriculum was used, there was not always a direct relationship between a student's use of verbal language to describe art and his use of aesthetic qualities in his studio production. I believe, therefore, that it is important to teach both aspects of art at the junior-high level.

In this thesis, one approach of teaching art appreciation at the junior-high level was demonstrated; it is hoped that this research will stimulate educators to consider art appreciation a worthwhile goal for teaching and find other ways to study this problem.

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## APPENDIX A

### GRADE SEVEN: WRITTEN DESCRIPTIONS OF ART WORK

Pellan's *Jardin Mauve*

Student 1:

"It's a dream like painting where a face replaces the moon and it's out in the country where the moon is rising above a mountain the texture is a rough rocky appearance. The feeling is lonely, scary and dream-like, it's in an isolated abandoned place. The picture is painted of a place where someone once lived, the place is isolated, a scary face replaces the rising moon. It's a single image of a lonely place out in an isolated area. The only thing that is dreamlike is the face replacing the moon and the funny shaped star galaxies. They just can't be true in real life only in dream. Yes the painting was meant to be of a abandoned place so it should look lonely and frightening."

Student 2:

"It has mixed colours and much texture. It has a dark scene. Its brought about lines and shapes. It is scary and frightening as if death is approaching. The gloomy colors make it frightful. The face could be death, the mansion for a haunted house."

Student 3:

I think it looks like an eerie look island because of the dark colors red and purple. The feeling is spooky and dream like because of the objects and colors. The shapes look curvy and big and spooky and lonely. The sky and land bring about the drama quality. There's a lot of feeling by textures, line, shape and color."

Student 4:

"Something is trying to take life away. The feeling is dead and empty like a strange place in the sky the way the head is being taken. The head is like a god. It is empty, not all the same color all the place it not looked really for the reality. Its depressing well life is supposed to be good and not gloomy and that painting is like after death or death."

Student 5:

"The subject of this painting is that it is an another world and there is no gravity. The feeling about this painting is that it has no life and it is deserted. Visions are in the sky and darkness, the vision is Surrealist and it means danger or scary feeling. The head is tied to a kite and it is just floateing around. The dream quality comes with the colors on the mountain the top of the mountain is blue. None of the things are true like the subjects and colors."

Student 6:

"The subject is a rocky mountainess area with objects shaped from the arranged stars and is an imaginairy place. Theres lots of texture and imagination the way the castle and trees and montain is. The Surrealist feeling is brought about in form and the dark colors. The color the red and purple is very nice it shows feeling. The lines bring about scary forms."

Student 7:

"I think the artist is trying to show a long twisting road with something that looks like a persons head with a flower shape. It shows dark gloomy with an active evening sky kind of fantasy. There is a spooky castle. The dreamland and animation surrealist device is the head with no body in the sky, the big unrealistic road and the wierd castle. These create a wierd dream quality. Also the colours, the way he uses faces and objects. This all makes it look like a dream then a real thing in human life. The shapes are good the lines are ok but the colour I find it a little dull."

## APPENDIX B

### GRADE EIGHT: WRITTEN DESCRIPTIONS OF ARTWORK

Tanguy's *Indefinite Divisibility*, 1942

Student 1:

"The subject of the painting is a form of musical instruments. The mood is lonely, it is brought about because there are only machines in the picture. There is nothing there except those machines instruments. The Surrealist device is some kind of machine we've never seen before."

Student 2:

"The painting is of a rocket launching site in the desert. It can also be a wierd creature rising out of the wood. I think the artist painted something looking like new machinery that was used. The structure looks towering and there are large low buildings behind, it gives an unusual mood that doesn't look real. I think it shows asymetrie the way he placed the forms in front of the sky. The land fades into the sky without a visible horizon. The form structures don't look real. The place isn't definite its faded that makes it surrealistic. Colours are light tints of brown, they are faded looking."

Student 3:

"The subject is something we've never seen before, man is being taken over by machines. The artist shows this because this machine takes up the whole picture. It is Surrealist because it doesn't look real. This machine is a double image, it can mean man being afraid of machines it can also be an abstract sculpture but because the background doesn't show a real place he makes it look like a dream and gives it a sad mood that people were at that time. Maybe it is a skeleton to remember a important building or something distroyed after war. It shows this because it looks empty and faded. Theres shading but no real texture in here."

Student 4:

"The subject is the wooden sculptures the feeling is lonliness because there is no background. There is nothing there except structures. It looks like bones piled up together. The mood is sculpturing part of

people bones part of wood is shown. These shapes look sort of alike. It is a double image. It doesn't look real because there's no real use for this structure.

It looks like it's half finished, the background is empty. It makes us think why he did it this way. There is a lot of space that isn't used. The shadows are important but the colours are not. It looks like a dream because it's unreal.

The way of painting is good for the subject because it is hard to show figures with wood together. The style is more like Dali."



## APPENDIX C

### QUESTIONNAIRES USED AS A GUIDE FOR STUDENTS' DESCRIPTIONS OF STUDIO PROJECTS

#### Lesson 1: Line Drawings

- A. Indicate which of the following comments best describe your feelings while working on this project.
1. I began this project feeling enthusiastic \_\_\_\_.
  2. I was normally inspired \_\_\_\_ I had an idea of what I was going to do \_\_\_\_.
  3. I had a hard time getting started because \_\_\_\_\_.
  4. I didn't really know what I was going to do but felt that I would get an idea as I worked \_\_\_\_.
- B. Were you influenced by anyone else's idea in doing your work? \_\_\_\_
- C. How did you decide that you had completed this drawing?  
(Do you feel you have done a satisfactory job \_\_\_\_ or do you feel that you don't know what else to do? \_\_\_\_).
- D. What parts of your work are you most pleased with?
- E. Which parts did you have trouble with?
- F. What did you think of this project?

These evaluation forms were given to students in grade seven, eight, and nine at the completion of each studio project. Students were asked to respond to those questions which they felt described their attitudes or work.

Lesson 2: Collage.

1. Describe the main idea(s) you wished to express in this collage. Discuss the result in terms of art elements employed (e.g., use of colour, subject matter, texture, etc.).
2. What are your impressions of the resultant drawing?
3. Do you think parts could be improved? If so, how?

Lesson 3: Still Life Drawing.

1. Define the following terms used to describe art and indicate which of these aspects you feel are important to your drawing.
  - a. form
  - b. texture contrast
  - c. mood
2. Did you have trouble with: (i) choosing an idea, (ii) drawing, (iii) use of materials? (iv) anything else?
3. What do you think of the result? Which parts are most satisfactory?

Lesson 3: Carry-through.

In this assignment you did two drawings based on a section of your still life drawing.

1. What is the main idea expressed in your drawing?
2. What aspect of form do you change in these drawings? By what means — colour, subject, texture, etc.?
3. Please describe your work in terms of your feelings — which drawing are you most pleased with? Why? Any comments?

Lesson 4: Non-figurative Paintings.

1. What mood, subject, or idea is expressed in this painting?  
How is it communicated?
2. Any comments on this project?

Painting to Music.

3. Discuss your painting in terms of your thoughts regarding the music.

Lesson 5: Final Painting Project.

1. Describe the mood you tried to bring about in this work?
2. What elements did you employ to achieve this quality? Discuss your painting in terms of colour, shape, line, imagery and use of space. How do these elements contribute to communicate an idea?
3. My composition is \_\_\_\_\_ harmoniously organized or is not \_\_\_\_\_ harmoniously organized because \_\_\_\_\_
4. Are you happy with the result, or parts of the work? Which parts?
5. Did you have trouble with: (a) getting an idea, (b) painting, (c) mixing colours, (d) getting it to look like (a feeling? a subject?) \_\_\_\_\_
6. The images I used to give it a \_\_\_\_\_ quality.
7. What did you learn from this project?
8. How do you feel about painting? Is there something else you would have rather painted? If so, what?

Lesson 4, Questions 1 and 2 were asked after the colour exercises and the season painting. Question 3 was added for the "Painting to Music" project.

APPENDIX D

LIST OF SLIDES VIEWED: GRADE SEVEN

Lesson 1

<u>Slide No.</u>	<u>Artist</u>	<u>Title of Painting</u>	<u>Date</u>
1	André Masson	<i>La Saison des Insectes</i>	1934
2	Ernst	<i>Wheel of Light</i>	1925
3	André Masson	<i>Rêve d'un futur desert</i>	1942
4	Alfred Pellan	<i>Symphonie</i>	1944
5	André Masson	<i>Battle of the Fishes</i>	1927

Lesson 3

6	Jean Daillaire	<i>La Vieille Demoiselle</i>	1945
7	Jean Daillaire	<i>Femme Assise</i>	1955
8	Jean Dallaire	<i>Bossue a l'Ombre</i>	1960-61
9	Alfred Pellan	<i>Quatre Femmes</i>	1945
10	Alfred Pellan	<i>Closeup of Quatre Femmes</i>	1945
11	Salvadore Dalí	<i>Illuminated Pleasures</i>	1929
12	Yves Tanguy, Joan Miro, Max Morise	<i>Cadavre Exquis</i>	1928
13	Alfred Pellan	<i>Sur La Plage</i>	1945
14	Jean Dallaire	<i>La Tragedie</i>	n.d.

Lesson 4

15	Paul Emile Borduas	<i>Printemps</i>	1942
16	Paul Emile Borduas	<i>Cimetière Marin</i>	1945

Lesson 5

17	de Chirico	<i>Piazza d'Italia</i>	1915
18	Alfred Pellan	<i>L'amour Fou</i>	1945
19	Alfred Pellan	<i>L'affût</i>	1956

APPENDIX E  
LIST OF SLIDES VIEWED: GRADE EIGHT

Lesson 1

<u>No.</u>	<u>Artist</u>	<u>Title of Painting</u>	<u>Date</u>
1	André Masson	<i>Portrait de l'Artiste</i>	1945
2	André Masson	<i>La Saison des Insectes</i>	1934
3	André Masson	<i>Meule de Foins</i>	1934
4	André Masson	<i>Rêve d'un Futur Desert</i>	1942
5	Ernst	<i>Wheel of Light</i>	1925
6	Alfred Pellan	<i>Symphonie</i>	1944
7	André Masson	<i>Battle of the Fishes</i>	1927
8	Jean Bellefleur	<i>Terreur des Pierres.</i>	1949

Lesson 3

9	Jean Dallaire	<i>La Vieille Demoiselle</i>	1945
10	Jean Dallaire	<i>Femme Assise</i>	1955
11	Jean Dallaire	<i>Bossue a l'Ombre</i>	1960-61
12	Jean Dallaire	<i>Patati et Patata</i>	1949
13	Alfred Pellan	<i>Quatre Femmes</i>	1945
14	Alfred Pellan	<i>Quatre Femmes, detail</i>	1945

Lesson 4

15	Salvadore Dali	<i>Illuminated Pleasures</i>	1929
	Man Ray, Yves Tanguy,	<i>Cadavre Exquis</i>	1928
	Joan Miro, Max Morise		
16	Alfred Pellan	<i>Sur la Plage</i>	1945

Lesson 5

18	Paul-Emile Borduas	<i>La Femme au Bijou</i>	1945
19	Paul-Emile Borduas	<i>Printemps</i>	1942
20	Paul-Emile Borduas	<i>Cimetière Marin</i>	1942
21	Paul-Emile Borduas	<i>Etat d'âme</i>	1945
22	Paul-Emile Borduas	<i>Les Signes s'en Volent</i>	1953
23	Paul-Emile Borduas	<i>Parachutes Végétaux</i>	1947
24	Barbeau	<i>Forêt Vierge</i>	1948
25		<i>Detail of Forêt Vierge</i>	
26	Paul Emile Borduas	<i>Translucidité</i>	1955
27	Jean Paul Riopelle	<i>La Montagne</i>	1966
28	Giorgio de Chirico	<i>Piazza d'Italia</i>	1915
29	Alfred Pellan	<i>l'Amour fou</i>	1945
30	Alfred Pellan	<i>l'Affût</i>	1956
31	Alfred Pellan	<i>Jardin Mauve</i>	1958
32	Alfred Pellan	<i>Le Sixième Sens</i>	1954